

MUSICAL AMERICA

JUNE, 1931

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DETROIT



Alexander Leventon

Howard Hanson, Who as Composer, Educator and Conductor Is Contributing Significantly to American Musical Development, As Evidenced in the Recent Four-day Festival of Native Music at Rochester

In This Issue:

THE CASE FOR AMERICAN ORCHESTRAL MUSIC FROM 1925 TO 1930

By Daniel Gregory Mason

NATIVE OPERA AND BALLET ARE GIVEN PREMIERES IN ROCHESTER

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By Geraldine de Courcy

OPERA BY MAGNARD AND ORCHESTRAL NOVELTIES DELIGHT PARIS

By Gilbert Chase

THREE
DOLLARS
A
YEAR

TWENTY
CENTS
A
COPY

"MENGELBERG DELIGHTED"—

Wired Sam Bottenheim, personal representative of Willem Mengelberg, conductor of the Amsterdam Concertgebouw, after Sophie Braslau's appearances as soloist with the orchestra:



HOLLAND

Nieuwe Courant, The Hague

"Her voice is a rare and powerful instrument imbued with a rich, warm temperament."

Nieuwe Rotterdamse Courant, Rotterdam

"The public marvelled at that beautiful voice, a voice of great power and strongly colored."

De Telegraaf, Amsterdam

"Braslau has a great natural talent. The voice is rich and human and beautiful and she can use it any way she desires."

De Tijd, Amsterdam

"We have never heard a contralto like this one. Splendidly equipped from a technical point of view, of beautiful quality, and of extraordinary range, her voice has, too, an emotional appeal which could only come from her Russian background. She possesses everything: voice, musical understanding, dramatic ability, temperament. It was a phenomenal experience."

De Maatschappij, Amsterdam

"Braslau made an unusual impression here. The voice is of extraordinary timbre and the program was of exceptional interest. The audience was tremendously enthusiastic."

Telegram

Amsterdam, April 17, 1931

"BRASLAU AMSTERDAM APPEARANCE
REMARKABLE AND STUNNING SUCCESS STOP MENGELBERG
DELIGHTED."

BRASLAU

HAS BEEN REENGAGED AS SOLOIST
WITH THE AMSTERDAM CONCERT-
GEBOUW ORCHESTRA UNDER
WILLEM MENGELBERG
FOR ITS SPRING
TOUR 1932

EUROPE: SPRING, 1931

Paris Herald (Hague Dispatch)

"Sophie Braslau, after her great success at the Mengelberg concert here, gave a recital in the Pulchri-Studio. The leading Dutch critics describe her beautiful contralto as a voice of rare quality, and her declamation exceptionally fine. Especially in Schubert's songs 'The Erlkönig' and 'The Döppelgänger' and the rendering of Moussorgsky's 'Satire' her success was overwhelming."

STOCKHOLM

Social-Demokraten

"Braslau has a gorgeous voice which she uses like a juggler. She is a fascinating singer, sparkling with temperament."

Berlingske Tidende

"A phenomenal singer. A voice like a church organ."

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Edited by A. WALTER KRAMER

Founded in 1898 by JOHN C. FREUND

BREMEN FESTIVAL BRINGS HEARINGS OF NEW WORKS

Strauss's Revision of "Idomeneo" and Manfred Gurlitt's "Soldaten" Rouse Interest — Ernst Wendel Conducts Opera, Chamber and Orchestral Novelties — Giesecking and Flesch Are Soloists — Holle Madrigal Singers Heard

By GERALDINE DE COURCY

BREMEN, June 1.—The program of the annual Tonkünstlerfest or festival of the General Association of German Musicians, held this year in Bremen from May 11 to 16, included two orchestral concerts, one choral and one chamber music program, and two operas, Strauss's revision of Mozart's "Idomeneo," and a modern work, "Soldaten" (Soldiers) by Manfred Gurlitt. Of the twenty-five works given, fourteen had first performances.

At the last two festivals of this society, in Duisburg and Königsberg, the programs were dominated by Schönberg, Alban Berg and their adherents and imitators—a fact which gave rise to considerable discontent among those who find such music too abstract and unmelodic. This year an effort was, therefore, made to strike a happy mean between the frankly outmoded and the ultra-modern by selecting works of distinctly neo-romantic tendencies.

In a recent article on contemporary composers, Hans Gutman, the well-known authority on modern German music, emphasises the fact that none of the younger composers under twenty-five years of age can step forward with a justified claim to lasting recognition. It is interesting to note that of the twenty-five works produced, only six were by younger men, and out of this welter of experimentation, only some five or six had any approach to real individuality.

Petyrek Cycle Impresses

To review the harvest chronologically, the chamber music concert provided little of interest beyond the group of eight short oriental sketches for small mixed a cappella chorus by Felix Petyrek, of the Academy of Music in Stuttgart. The words were taken from a song cycle by Ewald Falls, "The Bedouin Divan." Petyrek has endeavored to preserve the atmosphere of the original by applying the principles of oriental improvisation to choral composition. The result was a series of charming melodic arabesques, marked by freedom of rhythm, striking originality, and clever workmanship. The works were performed by Hugo Holle's well-disciplined Madrigal Chorus of Stuttgart, and were far and away the most interesting item on the program.

(Continued on page 29)



Moffett
Herbert Witherspoon, Who Will Formulate the Artistic Policies of the Chicago Civic Opera

WITHERSPOON TO SUCCEED POLACCO

Made Artistic Head and Vice-President of Chicago Opera

CHICAGO, June 10.—The appointment of Herbert Witherspoon, noted operatic bass and well-known teacher, as artistic director of the Chicago Civic Opera Company was announced by Samuel Insull, president of the company, on June 3. Mr. Insull at the same time announced that Herbert M. Johnson, who has been the business manager of the company almost since its organization, will remain in that post. In addition, the latter will have charge of the organization's tours, in place of Clark A. Shaw, who has resigned and whose place will not be filled.

At the next meeting of the board of trustees, Mr. Insull said, he would recommend the election of Mr. Johnson as vice-president in charge of business, and of Mr. Witherspoon as vice-president in charge of opera.

"Since the resignation of Mr. Polacco, the company has not had a general musical director," Mr. Insull said, "and it is not intended to re-establish the position under that name. Instead, Mr. Witherspoon's selection to take charge of opera will give him a wide latitude on what may be called the production side of the institution—the personnel of the company, the selection of operas to be produced, the manner of presentation and all that goes to make up a season of opera in Chicago and on tour.

"Mr. Witherspoon was chosen for this place after mature consideration of his qualities and personality. A musician of established reputation, his selection seems to offer to the music-loving public the assurance that opera will be continued in Chicago as a high type of entertainment. I regard as an important qualification of Mr. Witherspoon that he is an American."



De Jongh, Lausanne
Mrs. William Arms Fisher, Founder and President of the American Choral and Festival Alliance

NATIONAL CHORAL ALLIANCE FORMED IN UNITED STATES

Aims of Organization Include Development of Song in All Branches and Placement of Choral Art on Equal Footing with Symphonic Orchestral Performances — Appreciation and Participation Are Points Stressed

CHORAL consciousness, choral appreciation and choral participation are points emphasized in the organization of the American Choral and Festival Alliance, which held its first general meeting in the Barbizon-Plaza on May 3. Mrs. William Arms Fisher is the founder of the enterprise, with the cooperation of some 200 choral leaders and music educators. The movement aims to unite the choral forces of America "in a great, vital alliance," to develop singing in all its branches and to "put the technique of fine choral singing on a par with orchestral performance."

The following officers were elected: Walter Damrosch, honorary president; John Erskine, honorary vice-president; Mrs. William Arms Fisher, president; Dean Peter C. Lutkin, Dr. T. Tertius Noble and John Finley Williamson, vice-presidents; Clara Barnes Abbott, general secretary; Harriet Steel Pickernell, corresponding secretary; Wilfried Klamroth, treasurer. Members of the executive board are: Mrs. Frank A. Seiberling, Dr. Ralph L. Baldwin, D. C. Clippinger, Frederick H. Haywood, Edgar A. Nelson and H. Alexander Matthews. Financial trustees are: Herbert Witherspoon, Chicago, and Charles H. D. Belden, Boston. The following conductors are members of the honorary symphony advisory council: Frederick Stock, Chicago Symphony Orchestra; Ossip Gabrilowitsch, Detroit Symphony Orchestra; Eugene Goossens, Cincinnati Symphony Orchestra; Dr. Henry Hadley, Manhattan Symphony Orchestra; Nikolai Sokoloff, Cleveland Orchestra; Willem van Hoogstraten, Portland Symphony Orchestra, and Henri Verbrugghen, Minneapolis Symphony Orchestra.

Headquarters are at 362 Commonwealth Avenue, Boston. It is planned to hold the next meeting in New York early in the Autumn.

Statement of Purposes

The statement of purposes is outlined to include the following points:

"Broaden the music festival spirit and re-create the civic singing-consciousness.

"Reinstate and rebuild the festival chorus as the season's pivotal music attraction.

"Lift the level of choral singing by aid of the best vocal teachers in group voice training.

(Continued on page 25)



Erno Rapee, Who Has Been Appointed Musical Director of the National Broadcasting Company

RAPEE APPOINTED NBC MUSIC HEAD

Conductor of Roxy Forces Given Control of Radio Musical Programs

Erno Rapee, conductor of the Roxy Symphony, has been appointed general music director of the National Broadcasting Company. The engagement of Mr. Rapee, officially announced on June 9, was exclusively foretold in MUSICAL AMERICA on May 25. On June 15 Mr. Rapee was to assume his new duties, which include taking charge of all musicians who appear in the concerts of the broadcasting corporation and supervision of the musical programs of this organization.

It is expected that the activities of this post will assume a greater scope

(Continued on page 32)

FEDERATION PRIZES WON BY COMPOSERS

Work By Late L. A. Coerne Wins \$1000 Symphonic Award

SAN FRANCISCO, June 10.—Two composers have been awarded prizes in the contests sponsored by the National Federation of Music Clubs.

A tone poem by the late Louis Adolphe Coerne, of Brookline, Mass., has been awarded the National Federation \$1000 symphonic prize offered by the Ohio Federation of Music Clubs, Mrs. Edgar Stillman Kelley, president. Judges were Artur Rodzinski, conductor of the Los Angeles Philharmonic; Dr. Modest Alloo, dean of music, University of California, Berkeley, and Edward Schneider, San Francisco. The work will be played for the delegates by the San Francisco Symphony, Walter Damrosch conducting, on June 23.

Choral Award Bestowed

As previously announced, Frances McCollin of Philadelphia, won the \$500 offered by James Francis Cooke, Theodore Presser Foundation, for the three-part women's chorus, "Spring in Heaven," dedicated to the Philadelphia Music Club chorus and Dr. H. Alexander Matthews, its conductor. The judges were Hans Leschke, conductor of the San Francisco Civic Chorus; John Smallman, and Arthur Alexander, Los Angeles.

This composition will be sung at the formal opening of the convention here on June 20, in the Civic Auditorium, by a massed chorus composed of the San Francisco Musical Club Choral; Wednesday Morning Choral (Oakland); Steindorf Choral; the Peninsula Ensemble (Burlingame); North Brae Choral (Oakland); and the Women's City Club.

Albert Elkus, Domenico Brescia and Gustave Strube, judges for the trio for violin, 'cello, and piano, recommended no award.

YALE SCHOOL AWARDS

Winners of First Ditson Fellowships and Scholarships Announced

NEW HAVEN, CONN., June 10.—Commencement exercises of the Yale School of Music were held in Woolsey Hall on May 29, before an audience of 3000. Dean David Stanley Smith announced the prizes, scholarships and certificates for the year.

The first awards of fellowships and scholarships established by the bequest of \$100,000 from Charles H. Ditson, music publisher, were as follows:

Charles H. Ditson fellowship: Edwin Otto Charles Gerschevski, \$2,000; Luther Melancthon Noss, \$750.

Scholarships for students in the fourth and fifth years: Gladys Hylander, Adele Frances Smith.

Philadelphia Grand Opera Engages New Coach and Chorus Master

PHILADELPHIA, June 10.—For the forthcoming season, the Philadelphia Grand Opera Company has engaged Georges Mertens, well-known coach of the Brussels Opera, and Andreas Fugmann, chorus master of the Dresden Opera. The latter will have charge of training the chorus. Henri Elkan, who has been chorus master of the company for several years, has asked for a year's leave of absence.

New Haven Unveils Tablet to Nevin



Mrs. Ethelbert Nevin, Widow of the Composer, and Professor William Lyon Phelps, Who Delivered the Memorial Address, Are Seen in a Window of the House in Which Nevin Died. The Tablet to the Composer Is Shown on the Wall Nearby

NEW HAVEN, CONN., June 10.—The first tablet to be placed in memory of Ethelbert Nevin was unveiled by the Connecticut State Federation of Music Clubs on Saturday afternoon, May 23, on the house at 40 Trumbull Street, in this city, in which Nevin died on Feb. 17, 1901. The tablet was unveiled by Mrs. Ethelbert Nevin, widow of the composer.

The inscription on the tablet reads as follows:

In Memory of
ETHELBERT NEVIN,
Who Died in This House
February 17, 1901.
This Tablet Is Placed
By the

CONNECTICUT STATE FEDERATION
OF MUSIC CLUBS

Prof. William Lyon Phelps of Yale University delivered the address, in which he paid high tribute to the genius of Mr. Nevin, which he said would live long in the hearts of his countrymen. Professor Phelps declared that a man possesses his talent, but genius possesses the man.

The Ambrose Quartet, comprising Janet Cooper, soprano; Marion Kuschke, mezzo-soprano; Ruth Stannard, mezzo-contralto, and Caroline Thompson, contralto, sang "The Night Has a Thousand Eyes" and "The Rosary," both favorite compositions of Mr. Nevin's.

The ceremony was opened with the reading of a letter from Mrs. Elmer

James Ottaway, president of the National Federation of Music Clubs, conveying the greetings of that organization. The letter, which was read by Marion Fowler, president of the Connecticut Federation of Music Clubs, was as follows:

Dear Miss Fowler:

Please extend my greetings to those gathered to commemorate the life of the distinguished American composer, Ethelbert Nevin.

The National Federation of Music Clubs is deeply interested in all American composers and therefore congratulates the Connecticut Federation of Music Clubs upon the unveiling of the tablet in memory of Mr. Nevin.

Among those who have served our great nation in the realm of creative musical art, Ethelbert Nevin is beloved and admired throughout the nation.

The 400,000 members of the National Federation of Music Clubs join you in spirit in keeping fresh the memory of this disciple of music.

Cordially yours,

RUTH HALLER OTTAWAY

A large wreath of magnolia leaves, pink roses and orchids was sent to Mrs. Nevin by the American Society of Composers, Authors and Publishers.

NBC WILL SPONSOR SYMPHONIC AWARDS

Prizes for Twelve-Minute Orchestral Works Announced

The National Broadcasting Company will give several awards this year, probably totaling \$10,000 or more, to American composers for original compositions that can be played in twelve minutes or less.

The plan was announced on June 7 by Merlin H. Aylesworth, president of the National Broadcasting Company, after the final broadcast of a series of

operatic programs arranged by Deems Taylor and sung in English.

The plans, as formulated, require that the compositions be by American citizens or those of foreign birth who have taken out first papers. They should be written, it was understood, for full orchestration.

Full details of the contest will be announced at a concert of American music to be broadcast on Oct. 4. The awards will probably be made before the end of the year.

A similar award in drama, it was said, will be announced later in the Summer.

NAME GUESTS FOR ROCHESTER FORCES

Six Noted Conductors Are Appointed to Lead Philharmonic

ROCHESTER, June 10.—Six guest conductors have been engaged for the Rochester Philharmonic Orchestra next season. In addition to Fritz Reiner, whose appointment was previously confirmed, Arthur M. See, manager of the orchestra, has announced the engagement of the following guests: Bernardino Molinari, Vladimir Golschmann, Issay Dobrowen, Henry Hadley and Guy Fraser Harrison.

In commenting on the appointments, Mr. See said that the program planned for the orchestra will afford unusual musical opportunities for Rochester audiences next year. The system of guest conductors is an interesting innovation, as for the past eight years the policy of having a permanent leader has obtained. The resignation of Eugene Goossens, who has accepted the leadership of the Cincinnati Symphony next season, left the Rochester post vacant.

Mr. See announced that the work of the Rochester Civic Orchestra will continue with Mr. Harrison as conductor and Paul White as assistant. This orchestra carries out the major part of the orchestral development in Rochester and forms the basis of the Philharmonic Orchestra.

PHILADELPHIA ORCHESTRA HAD DEFICIT THIS YEAR

Expenses of Season Were \$750,000,
Annual Report Discloses—
"Gurrelieder" to Be Given

PHILADELPHIA, June 10.—The Philadelphia Orchestra has closed its season with a deficit for the first time since an endowment fund was obtained, according to an announcement made after the annual meeting of the orchestra association on May 26.

Because of a drop in the sale of tickets the orchestra has not on hand sufficient funds with which to meet the last season's \$750,000 expenses. Frances A. Wister, president of the women's committee for the orchestra, announced that there would be no increase in the price of subscription tickets next year.

Two special performances will be included in the program for next season. The first as exclusively announced by MUSICAL AMERICA on April 25, will be the "Gurrelieder" of Schönberg, for orchestra, chorus, soloists and ballet. Both this work and another to be announced later will be given at the Metropolitan Opera House in this city.

Alexander Van Rensselaer was re-elected president of the orchestra association. Other officers are William Curtis Bok, vice-president; William P. Barba, secretary; Arthur Judson, assistant secretary, and the Girard Trust Company, treasurer.

Coates Writes Music for Reinhardt's New Production

Albert Coates, who will return to this country to conduct the New York Stadium Concerts from Aug. 11 to 31, and the Philadelphia Summer concerts at Robin Hood Dell from Aug. 4 to 10, has written the music for Max Reinhardt's new production of "The Taming of the Shrew."

Attack on Toscanini by Fascisti Stirs Art World

MUCH indignation has been stirred in the world of music by the attack on Arturo Toscanini by Fascisti following the conductor's refusal to conduct patriotic anthems at concerts scheduled in Bologna on May 14 and 15, as a commemoration of the 75th anniversary of Giuseppe Martucci's birth. The incident in which a group of Fascisti confronted the noted musician at the entrance to the theatre and assaulted him, resulting in the cancellation of the concerts and the conductor's return to Milan, has been pronounced "outrageous" and "an insult to the entire musical profession" by a number of noted musicians.

Following nearly a month of seclusion in his Milan home, which was guarded by police, Toscanini with his wife left Milan by motor car for St. Moritz, on June 10. He will remain in Switzerland for a fortnight's rest before going to Bayreuth to conduct the Festival as scheduled.

Conflicting Reports Issued

Meanwhile, the two concerts which he had been engaged to lead with the Vienna Philharmonic on May 30 and 31 were cancelled "for reasons of health." According to a letter sent by Anita Colombo, managing director of La Scala, to the management of the Vienna orchestra, the conductor's physician had ordered a period of absolute rest for him, but he hoped to conduct the concerts in Vienna "when conditions are more favorable."

In an interview given to the Associated Press on May 28, Toscanini's sister, Signora Enrico Polo, wife of a professor of the Milan Conservatory, speaking for her brother, said that his liberty had never been limited except that the police had advised him to remain indoors for a short time after the Bologna incident until the public excitement had subsided. The conductor, she said, refuses to see any one but a few close friends.

Signora Polo said that Toscanini's passport had never been withdrawn and that he had never been a prisoner. She explained that guards which had been placed in the courtyard of his residence and across the street were merely for his protection.

Conductor Remained in Seclusion

Since coming to Milan from Bologna, the conductor had been out of his house only twice. For a few days he was in bed, suffering from rheumatism in his right arm, she said, but he has recovered from this and on May 28 he played with Adolf Busch, who appeared in concert at La Scala on the same night.

Signora Polo said that her brother had no further engagements in Italy and would return to New York, as previously planned. She said he was more nervous this year than he had been formerly, and the Bologna incident caused him much distress.

The chief of police of Milan confirmed the statement that Toscanini's passport had never been withdrawn, and said that his only object had been to protect the conductor from hostile demonstrations.

Nevertheless, the reports concerning the withdrawal of the conductor's passport continued to be circulated. As recently as June 4, a dispatch from Milan stated that these had now been



Pictorial
Arturo Toscanini, Who Remained "Tranquil" After Humiliating Treatment by Fascisti at Bologna. From an Etching by Aboaf Lilla

restored to him, although "he had refused to sign a declaration retracting anti-Fascist utterances."

"A Banal Incident"—Mussolini

The attitude of the Italian Government remained a curiously aloof one. Premier Mussolini, in the only statement attributed to him in press dispatches, said: "We do not desire to magnify a banal incident. The affair is being handled by the Prefect of Milan, who must arrive at his own solution."

Toscanini himself, apart from his vigorous assertions at the time of the Bologna concerts that playing the Fascist and national anthems "would turn a solemn occasion into a masquerade," and his repeated refusals to conduct them, has maintained a resolute silence. He has given no interviews and has answered no telephone calls at his Milan home.

The only message received in the



International
"A Banal Incident" Was the Verdict of Benito Mussolini, Italian Premier. Here Shown Practising His Violin. "Il Duce" Is an Ardent Music Lover

United States was a cable dispatch sent by the conductor to Bruno Zirato, his secretary in New York, soon after the Bologna incident, which read as follows:

"I am tranquil. I am not going to Vienna, but I shall be in Bayreuth as scheduled. Thank all my friends for their kind greetings to me."

Widespread Protest Aroused

Among the protests roused by the Bologna affair was that of Serge Koussevitzky, who, as a result of the incident, canceled an engagement to conduct concerts at La Scala during a festival announced for June 7 to 17. Ossip Gabrilowitsch also declined to conduct a series at the Scala on the ground that his feelings had been outraged by the treatment accorded to Toscanini.

Leopold Stokowski was quoted as saying that leading musicians all over the world should band together in a protest. Walter Damrosch was another who defended Toscanini's action in re-



Peli, Bologna
The Late Giuseppe Martucci, Famous Composer, in Commemoration of the Seventy-fifth Anniversary of Whose Birth the Concerts Were Planned

fusing to preface the concert with patriotic hymns.

Martucci Concerts Held

The postponed memorial concerts in honor of Martucci were announced by the municipal government of Bologna to take place on May 20 and 24. On the former date the new organ in the Liceo was to be dedicated with a recital by Ferrari Trecate. A gala evening concert on May 24 was to be conducted by Bernardino Molinari in the Teatro Comunale as "a celebration of the anniversary of Italy's entrance into the war." Another memorial concert of Martucci's works was scheduled to be held at the San Carlo Opera House in Naples on June 8, under governmental auspices. The program, conducted by Franco Capuana, a former pupil of Martucci at the Naples Conservatory, was to include the "Canzone dei Ricordi," with Mafalda Favero, soprano, as soloist.

Western College Dedicates New Presser Hall

OXFORD, OHIO, June 10.—Presser Hall, the new \$150,000 home of music at Western College for Women here, was dedicated on the afternoon of May 27 with appropriate ceremonies, before an assemblage including many well known musicians.

The new structure, an imposing building of hewn stone, faces the main highway leading to the village. The Presser Foundation of Philadelphia, established by the late Theodore Presser, noted publisher, donated \$75,000 towards its construction. Dr. W. W. Boyd, president emeritus of the college, was instrumental in raising the balance.

Formal Presentation Made

The dedication program began with an academic procession, which included James Francis Cooke, president of the Presser Foundation and editor of *The Etude*; Dr. Ralph K. Hickok, president of Western College; Dr. Boyd; Dr. Edgar Stillman-Kelley, fellow in

composition at Western and noted composer; Mrs. Edgar Stillman-Kelley, director of music at the college, and president of the Ohio Federation of Music Clubs; the trustees of Presser Foundation, including H. E. Baton, Richard L. Austin, John F. Braun, Russell Duane, John E. Thomas and E. W. Banks; and the faculty members and the graduating class.

An Imposing Pageant

Dr. Stillman-Kelley's processional, "Nunc et in Aeternum," was played as the imposing pageant entered the new hall. The building was formally presented to the college by Dr. Cooke. Responses were made on behalf of the music department by Mrs. Kelley and on behalf of the college by Dr. Hickok, who was inaugurated president of the school only ten days ago.

The musical program, following the addresses, included: "Israfel," by Dr. Stillman-Kelley, performed by the choir; Dan Beddoe, noted Cincinnati

tenor, sang "If with All Your Hearts," from Mendelssohn's "Elijah." Christine Cottner, of the faculty, played a violin solo.

Evening Concert Given

Music lovers from many nearby cities attended the closing concert in the evening. Under the direction and through arrangement of Mrs. Kelley, the program was especially well balanced and very interesting. The Prelude in C Minor by Bach, arranged for two pianos, was played by Mrs. Kelley and Dorothy O'Brien, head of the organ department. Miss Cottner won applause in another violin number. Mr. Beddoe sang the aria "Through the Forest," from Weber's "Freischütz."

Following greetings by Dr. Cooke the college choir, under Elizabeth Driver, performed the "150th Psalm" by César Franck. The program was concluded by Mr. Beddoe, who gave Quilter's "Over the Mountain" and "By the Sea" by Somervell.

Ships' Passenger Lists Graced With Celebrated Musical Names

LIFE for musical artists these days is just one performance after another. If it isn't a festival, it's opera; and if the prima donna isn't catching a train, she's stepping aboard a ship.

In order that she might arrive in Buenos Aires in time to make a June debut as Lucia, Lily Pons took passage on the Southern Prince on May 22. Twenty performances are on her calendar in the South American centre, the list including "Lakmé," "Rigoletto" and "Barber of Seville." When these are over, Miss Pons will journey to her home in Cannes for a rest.

Ernest Schelling sailed the same day, but on the Paris. He was in the best pianistic company, fellow-passengers being Ignace Jan Paderewski and José Iturbi. The latter received the decoration of the Cross of the Legion of Honor the night before.

Two English singers who made their American debuts at the Cincinnati May Festival, Muriel Brunskill, contralto, and Walter Widdop, tenor, looked homeward as the Laconia left on May 30. Both are due to come back again next Autumn.

Will Hear His Own Opera

Hearing the British premiere of his opera, "Fedra," will be remembered as an experience for Romano Romani, a passenger on May 21 on the Lafayette. "Fedra" is on the Covent Garden list, with Rosa Ponselle in the leading role and Tullio Serafin conducting.

The Lafayette was distinctly musical on this trip. Berthe Bert, pianist and assistant teacher to Alfred Cortot, was aboard. So was Carol Deis, soprano, and winner of the Atwater Kent Foundation Medal, which is a symbol of European study. The Dresden, too, took a hand in artistic transportation, carrying Nikolai Sokoloff to Europe. Queena Mario had a vacation in Bermuda in mind when she bought a ticket for the Veendam, which left on May 23. Europe was the destination of J. J. Vincent, concert manager and managing director of the German Grand Opera Company, as he temporarily saw the last of New York from the Leviathan's deck on May 27.

Hofmann on European Trip

Josef Hofmann, pianist and director of the Curtis Institute of Music, and Mrs. Hofmann were to be seen on the Bremen when she left port on May 29. Two other distinguished travelers on the same ship were Lea Luboshutz, violinist and teacher at the Curtis Institute, and Walther Wohlbe, chorus-master of the Friends of Music.

Mr. and Mrs. David Mannes, director of the music school which bears their name, were on the Milwaukee, which steamed away from Manhattan on May 30. They will spend a large part of their time at Salzburg, as Mr. Mannes is corresponding member of the Orchestral Academy there.

Mr. and Mrs. Emil Mlynarski were aboard the Milwaukee on May 30. The same day found Michael Fokine and Vera Fokina sailing on the Southern Cross for South America. John Alan Haughton, of the editorial staff of MUSICAL AMERICA, was on the Bermuda. Lionel Mapleson, librarian of the Metropolitan Opera, embarked on the Olympic on June 5. Colette d'Arville, who will sing Carmen with the Philadelphia Opera in the Autumn,



Lily Pons Is Detained for a Moment by a Photographer as She Takes Temporary Leave of America at the Close of Her First Season in This Country

sailed on June 5 aboard the Ile de France. Daniel Wolf, American composer-pianist, left on June 3 to make a concert tour of Central Europe and Italy.

Visiting Opera Houses

Visits to leading European opera houses during the Summer are planned by Mr. and Mrs. William C. Hammer, general manager and director, respectively, of the Philadelphia Grand Opera Company. Their boat, the Saturnia, sailed on June 5. Wilhelm von Wymetal, stage director of the Philadelphia forces, will accompany them on their tour of inspection; and in Germany they will meet Ralph Walter, architect for the Temple of Music to be built on the Parkway in Philadelphia. At Bayreuth, Mr. and Mrs. Hammer will hear Gotthelf Pistor, who has been engaged to sing tenor roles in Philadelphia next season.

Marshall Bartholomew, executive director of the Intercollegiate Musical Council, was scheduled to take passage for Germany on June 4. He is to preside at the first International Conference on Student Music in Munich, from July 2 to 4.

Taking Part in the Exodus

Carl Friedberg was a passenger on the Europa with Mrs. Friedberg. Visits to his home in Baden-Baden and to the south of France are to be made. Then Mr. Friedberg comes back on Oct. 1 to begin his seasonal pianistic engagements.

Sonia Sharnova of the Chicago Opera was a passenger on the De Grasse, which sailed on June 4 for Plymouth and Havre.

An engagement to appear at the Rotary International Convention in Vienna in the week of June 22 was one of the reasons why Fred Patton, baritone, went away on the George Washington. Before returning to America in July, Mr. Patton will visit Hamburg, Berlin, Dresden, Munich, Paris and London. Once home again he will enter on his sixth consecutive season with the Cincinnati Zoo Opera Company.

A vacation and concert bookings in London and Paris were ahead of Edgar Shelton, pianist, whose leave-taking was on the Pennland on May 22. A motor trip through Germany and France

Ponselle Hailed in London Revival of "Forza"

[By Cable to MUSICAL AMERICA]

LONDON, June 8.—Rosa Ponselle recently opened the Italian opera season in "Forza del Destino," which was revived especially for her.

Under Tullio Serafin's baton, the American soprano's singing won unusual tributes from the press. She had eight recalls after the scene in the monastery garden.

The second performance of the opera was honored by the presence of King George and Queen Mary, former King Alfonso of Spain, the Duke and Duchess of York and many other notables. The royal guests joined a large house in applauding the soprano. M.

is on his Summer schedule. October will find him again in the United States to resume his recitals.

Hans Kindler Sails to France

Hans Kindler, 'cellist, sailed on the Nieuw Amsterdam recently for a short rest at his home in Paris. He will return to America early in September to conduct the National Symphony in Washington, a new organization of seventy-five musicians, which has announced twenty-four concerts for next Winter.

Mr. Kindler will make a short concert tour as 'cellist, playing in London, Paris and Scheveningen, during the Summer, and will also make appearances in this capacity in the United States next season.

Claude Warford sailed for Europe on May 27 to hold his sixth annual Summer session for American singers at his Paris studios.

Homecoming Artists

A homecoming artist on May 28 was Sophie Braslau, contralto, returning from a tour which included appearances in Holland, Scandinavia and England. Following her appearances with the Concertgebouw Orchestra in Amsterdam under Willem Mengelberg, Miss Braslau was reengaged by that organization as soloist for its European tour next Spring.

Jascha Heifetz and Mrs. Heifetz (Florence Vidor) returned to New York on the Ile de France on June 2. Isidor Achron, pianist and composer, was a passenger on the same ship.

Arriving on the Paris, which reached New York on June 9, were Yvonne Gall, Giovanni Martinelli, Louis Hasselmanns and Mme. Léon Rother.

Civic Symphony Holds Musicale to Raise Funds

A musicale and tea was given under the auspices of the Civic Symphony, Inc., at the Hotel St. Regis on June 2. Sigurd Nilssen, bass-baritone, and Alberto Sciarretti, pianist, were the soloists. Rudolph Gruen accompanied Mr. Nilssen.

The speakers were Charles Harwood, who presided and issued the call for contributions; Syud Hossain and Leon Dabo. It was reported that \$2,500 had been collected at a previous tea on May 12. It is hoped to present the first concert of the Civic Symphony under the conductorship of Cesare Sodero, in October.

"GONDOLIERS" IS NEW YORK REVIVAL

Gilbert and Sullivan Series Includes "Pinafore" in Repertoire

In the Gilbert and Sullivan season which the Civic Light Opera is giving New York this Spring, "The Gondoliers" was performed at the Erlanger Theatre on June 1. The performance was well staged by Milton Aborn, and keenly enjoyed by an audience which was greater in numbers than discriminating in taste.

So tiny an orchestra as the one employed in this production cannot do justice to Sullivan's enchanting melodies, especially when the conductor is as unfamiliar with the score as is Louis Kroll, who officiated. Time and again mishaps occurred due to his clumsy beat and over-anxious attitude. There are talented young American conductors who would eagerly seize the opportunity to preside over these performances, men who have genuine conducting gifts and know their Sullivan.

The cast included the popular William Danforth as the Grand Inquisitor, the inimitable Frank Moulan as the Duke of Plaza-Toro, Howard Marsh and Joseph Macaulay as the two gondoliers and Sudworth Frasier as Luiz. The last two did the best singing.

Several of the ladies were similarly worthy of praise. Ruth Altman was an imposing Casilda, Celia Branz a fine-voiced Tessa—she had to sing her "When a Merry Maiden Marries" twice—and Vera Ross, a thoroughly capable Duchess in every way. The chorus sang with fresh quality. Its acting left much to be desired. The sets were new, but not what an audience in 1931 expects. Had a conductor who knew his business been at the helm, there would have been a much happier tale to tell. A.

Fay Templeton Returns

The Civic Light Opera Company presented "Pinafore" as the second of its Gilbert and Sullivan revivals in the Erlanger Theatre on May 18. The cast was as follows: Frank Moulan, Sir Joseph Porter; Joseph Macaulay, Capt. Corcoran; Howard Marsh, Ralph Rackstraw; William Danforth, Dick Deadeye; William C. Gordon, Bill Bobstay; Ruth Altman, Josephine; Fay Templeton, who returned to the stage to assume her famous old role of Little Buttercup, and Ethel Clark, as Hebe.

Miss Templeton and Mr. Danforth received especial acclaim from the audience for their excellent portrayals, the result of years of Gilbert and Sullivan experience. B.

Son Born to Mr. and Mrs. Frederic Tillotson

BOSTON, June 10.—A son, Clive Hastings, was recently born to Mr. and Mrs. Frederic Tillotson of this city.

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Berlin Delights in Merry Italian Opera Revivals

Klemperer Leads "Falstaff" and Ninth Symphony on Eve of Sailing for South America — Rossini's "Angelina," in German Version by Röhr, Has First Hearing at Civic Opera — Revival of Schreker Work Given by Kleiber

By GERALDINE DE COURCY

BERLIN, May 30.—With a virile performance of Beethoven's Ninth Symphony, and a meticulously prepared presentation of Verdi's "Falstaff," Otto Klemperer recently left his *enfant gaté*, the Kroll Opera, to its highly problematic fate, and, accompanied by the plaudits of the multitude, departed temporarily for Buenos Aires. There, in collaboration with Max Hofmüller, director of the Cologne Opera, he will have charge of the German opera season at the Colon Theatre during the coming Summer.

The "Falstaff" production represented another of those triumphs that make regrettable the Kroll's impending closing. The stage was under the direction of Natascha Satz of the Children's Theatre in Moscow, and the décor was again provided by Teo Otto, who has turned out many novel settings for Klemperer. This artist showed again his predilection for projecting colorful landscapes on canvas backdrops, and with an economy of means succeeded in giving an impression of distance, somewhat after the method of a stereoscopic glass. He has, however, original theories of costuming, wherein periods and consistency mean very little. One therefore found Ford strutting in lace and black velvet, Fenton disporting himself in golf cap and plus-fours, and Falstaff accoutred in monocle and Elizabethan boots!

An Amusing Production

The production was very amusing, nevertheless, and had its quality of pungency for those not lashed irrevocably to the boom of tradition. Fritz Krenn, in the title role, was the dominating figure of the performance, owing to his splendid singing and the finesse and refined humor of his portrayal. Willy Domgraf-Fassbänder as Ford and the young American tenor, Charles Kullman, as Fenton, also did excellent work, and with the other principals (Käte Heidersbach and Irene Eisinger) made up an ensemble of distinct merit.

Mme. Heidersbach and Mr. Kullman, with Anna Lipin and Mathieu Ahlsmeyer, were the soloists for the Ninth Symphony a few nights later, and formed a well-balanced quartet whose work matched evenly with the routinized perfection of the Philharmonic Chorus. Klemperer was in great form on this occasion and gave a reading that was in every degree worthy of the storms of applause that veritably shook the pillars of the Kroll! The warmth and spontaneity of his reception on this evening, and the demonstrative outcries of "Wiederkommen!" ("Come again!") were the most eloquent of tributes to the force of a personality and the glamour of an achievement that have repeatedly inspired comparison with Mahler.



Otto Kurt Vogelsang, Berlin

Otto Klemperer, Who Conducted the Recent Revival of "Falstaff" at the Kroll Opera House in Berlin, with a Group of the Principals Photographed After a Rehearsal. Fritz Krenn, Who Sang the Title Role, Is Seen at the Extreme Right. The Three Standing Behind the Conductor Are, Left to Right, Irene Eisinger as Anne Ford; Charles Kullman, American Tenor, as Fenton, and Käte Heidersbach as Mistress Ford. Maria Schulz-Dornburg, as Dame Quickly, Is Seated Third from the Left, and Else Ruzicka as Mistress Page Stands at Her Right

The symphony was preceded by the first Berlin performance of Hindemith's new Piano Concerto, which was written last year for the Chicago Coolidge Festival. Walter Gieseking, the soloist, gave an exquisite and illuminating performance of this less complex example of the Hindemithian idiom.

Rossini's "Angelina" at Civic Opera

Since Munich's gifted Kapellmeister, Hugo Röhr, discovered the possibilities of Rossini as an entertainer and proceeded to Germanize some of the less familiar works, a wave of Rossini revivals has swept over the country. On May 26 the Berlin Civic Opera presented his arrangement of "Cenerentola" under the title of "Angelina, or the Triumph of Virtue."

Written originally for a coloratura-contralto of the type of the Spanish singer, Conchita Supervia (who does the role superbly in the original key), Röhr has now arranged it for soprano. He has also made many radical cuts in the ensembles, besides recomposing the recitatives in their entirety, interpolating a celebrated aria from "Semiramide" and a tarantella in the second finale, and reorchestrating several numbers. But he has done his refurbishing with strict adherence to the style of the original, and cannot be too highly praised for his musicianly achievement.

Lotte Schöne, a graceful and admirable little artist, had not quite the requisite vocal build for the exigencies of the title part. Gerhard Hüsch as Dandini evinced a truer conception of the Rossini style and delighted anew with the ease and grace of his acting and the velvety beauty of his well-schooled baritone. Gustav Vargo's settings, particularly an amusing shadow

picture of the storm, had a simple charm.

The first performance of Röhr's arrangement of "L'Italiana in Algeri" was given at the Civic Theatre in Freiburg not long ago. Both of these operas have been published by Bote & Bock, Berlin, likewise the publishers of the following works, which will have their first performances during the current year, either in Germany or Austria: Mozart's "Idomeneo," arranged by Strauss; "König Midas" by Wilhelm Kempf; "Die Bacchantinnen" by Egon Wellesz; "Friedemann Bach" by Paul Graener; "Torneo Notturmo" by Malipiero; and "Pfeifertag" by Schillings.

"Ferne Klang" Revived

The Linden Opera revived Franz Schreker's first dramatic work, "Der ferne Klang" ("The Distant Chord"), on April 25, Erich Kleiber conducting. This work, which dates from the beginning of the century, is indisputably Schreker's finest bit of operatic writing.

The stagecraft was finely conceived and executed under Dr. Ludwig Hörth, and Kleiber drew intoxicating melody from his orchestra, marked by freedom of phrase and buoyancy of spirit. Violetta de Strozzi was an admirable Grete, and Fritz Wolff, as the young composer, distinguished himself by vigor and dramatic fervor of voice and interpretation.

American Artists Heard

George Mecholson, who has been coaching with Elizabeth Ohlhoss and Klaus Pringsheim, gave his first Berlin concert in the Bechstein Saal on April 17. Margaret Reed Dooley, an-

other young American singer, appeared in the same hall on April 18. Both artists were accompanied by Michael Raucheisen. Mr. Mecholson's voice was sympathetic in quality and was used with a musical understanding that gives greater promise for the future. Miss Dooley also gave unmistakable evidence of talent, but her technical resources are not yet fully developed.

Marion Kerby and John J. Niles gave a concert devoted to Negro spirituals and exaltations in the private theatre of the Mary Wigman School of Dancing on April 19. The Berlin press hailed these two unique artists with great enthusiasm. They also appeared at a private musicale given by Mrs. Edward Carpenter, wife of the United States Military Attaché, and at one given by Mrs. Berthold Israel, attended by Professor Albert Einstein and other notables.

Robert Steel, who was engaged last season at the State Theatre in Wiesbaden, gave a recital in the Beethoven Saal on April 20, accompanied by Mr. Raucheisen, who has been acting as his accompanist throughout his extensive Continental tour. Mr. Steel has developed in authority and style since his first appearance in Berlin and earned a well-merited ovation from an audience that filled the hall. His Old English songs were particularly well done.

Son Born to Mr. and Mrs. Frederick Jagel

A son, Paul Francis, was born to Mr. and Mrs. Frederick Jagel on May 16. This is the second son of the popular tenor of the Metropolitan and Ravinia Opera Companies.

The Case for American Orchestral Music—1925 to 1930

Statistical Study Reveals the Fact that a Score of Native Works Have Held Their Place in the Repertoire—Ensembles of West and Middle West Have Done More for Native Composers Than Those of the East

Daniel Gregory Mason, the author of this statistical survey, presenting a new summary of performances given to American orchestral works in the last five years by several leading ensembles in various parts of the country, holds a prominent place in American music as composer and as professor of music at Columbia University. The article will form part of a book on American music which Professor Mason will publish shortly, and is here presented to readers of MUSICAL AMERICA for the first time.

Editor, MUSICAL AMERICA

By DANIEL GREGORY MASON

TO what extent are our native American composers' now being played in our concert halls? How well are they surviving the pragmatic test of this actual performance? How far is such neglect of them as may be observed in certain quarters due to their own deficiencies in technique or individuality, and how far is it attributable on the other hand to servility to European prestige on the part of audiences, or to inertia, prejudice, or snobbery in conductors? These questions would seem to be worthy of the careful consideration of all of us who have high hopes for American music.

I

At the end of 1925, in an address that promises to become a classic in our musical history, "A Forward Look in American Composition", Dr. Howard Hanson essayed a statistical answer to such questions by compiling a "List of Works Performed by the Greatest Number of American Orchestras" during the six complete seasons 1919-20 to 1924-25 inclusive. It is now possible to continue the enumeration for another five years, from 1925-26 to 1929-30; and it is highly instructive to see how far this later list corroborates Dr. Hanson's results, and what modifications and additions it brings to them.

The new list comprises American works played in the five years from 1925 to 1930 by the ten leading symphony orchestras of the country, taken alphabetically and each indicated by a Roman numeral as follows: Boston Symphony, I; Chicago, II; Cincinnati, III; Cleveland, IV; Detroit, V; Los Angeles, VI; Minneapolis, VII; New York Philharmonic-Symphony, VIII; Philadelphia, IX; St. Louis, X.

First of all, let us reprint here Dr. Hanson's original list of the twenty-seven compositions by fifteen American composers which he found to be most frequently played from 1919 to 1925, adding to it, at the right, Roman num-



Daniel Gregory Mason, Composer and Professor of Music at Columbia University, Who Has Made a New Survey of American Orchestral Music

erals showing which orchestras have played the same works, and how often, during the additional years 1925 to 1930.¹

Figure I

DR. HANSON'S LIST, WITH ADDITIONAL PERFORMANCES, 1925-1930

- Carpenter. "Adventures in a Perambulator." I, III.
Concertino, for Piano and Orchestra. II, II, III.
Chadwick. Anniversary Overture.
Eichheim. "Oriental Impressions." I, II, VI, IX, IX.
Goldmark. Negro Rhapsody. I, II, VIII.
Griffes. "The Pleasure Dome of Kubla Khan." "The White Peacock." IV, IV.
Hadley. "The Ocean." V.
Hanson. "Lux Aeterna." IV.
Nordic Symphony. I, VI, VII.
Hill. "Stevensoniana."
MacDowell. "Woodland Suite."
Piano Concerto No. 2, II, III.
"Indian" Suite.
Mason. Symphony No. 1. I, II, V.
"Russians." Baritone and Orchestra.
Prelude and Fugue, for Piano and Orchestra.
Powell. "Rhapsodie Nègre." VI.
Schelling. "A Victory Ball." II, II, IV, IV, VII, VII, X, X.
"Impressions from an Artist's Life." VII, VIII, VIII.
Fantastic Suite.
Skilton. "Indian Dances."
Sowerby. "King Estmere." II, III.
"Comes Autumn Time." Overture.
"From the Northland." Suite. II, II, VII.
Piano Concerto.
Taylor. "Through the Looking Glass." II, VI, VII.

To this may be added a supplementary list:

Figure II

NEW WORKS, BY THE SAME AND OTHER COMPOSERS, OF SUFFICIENT PROMINENCE SINCE 1925 TO BE PLAYED BY AT LEAST TWO OF THE TEN ORCHESTRAS

- Carpenter. "Skyscrapers." I, I, II, III, V, VI, VIII, IX.
Chadwick. "Tam O'Shanter." I, II, IV.
Gershwin. "An American in Paris." III, VII, VIII, X.
Gruenberg. Jazz Suite. I, II, III, VI.
Hanson. "Pan and the Priest." II, VII, VIII, X.
Mason. "Chanticleer." III, V, VIII.
Powell. "In Old Virginia." II, VI.
Sowerby. "Money Musk." III, VI.
Taylor. "Jürgen." II, IX.
Whithorne. "New York Days and Nights." IV, X.

Taken together, the two lists reveal unmistakably the interesting fact that there exist about twenty-three works, by fifteen American composers, which have been able to hold place, over a period of years, in the repertoires of the chief symphony orchestras of the country. No doubt we should be on our guard against attributing too great weight to either the negative or the positive revelations of lists in which so much that is merely local or momentary must of necessity be reflected. The fact, for instance, that all MacDowell's works save the second Piano Concerto disappear entirely from 1925 to 1930 is probably accidental, and means little or nothing. The great popularity in the same period of Schelling's "Victory Ball" may be partly due to its appeal to after-the-war psychology; that of Carpenter's "Skyscrapers" may reflect in part our momentary industrial-mechanical bias; less favored works may in the long run wear better. The lists are not offered, however, as affording a basis for any minute or delicately graduated assignment of ultimate values, or even of momentary tastes. What they do show is that a substantial body of American orchestral music exists today, and that it is welcomed and regularly used in our more forward-looking concert halls.

II

Besides showing what American music is being played, the lists also reveal some significant and possibly unexpected facts about who is playing it—and who is not. Readers who have given no special thought to the matter may perhaps suppose that it is the much talked-of and written-about large metropolitan orchestras of our eastern seaboard, such as the New York Philharmonic-Symphony, the Philadelphia Orchestra or the Boston Symphony, who are doing the most to develop our own music. This, however, except in some measure in the case of the Boston orchestra, turns out in the light of the figures to be the opposite of the truth. The eastern orchestras, more dominated by European traditions and by guest or at least virtuoso conductors, prove to be the ones that neglect our music. Its active supporters are the more healthily local-spirited, provincial orchestras, especially those of the Middle West. Dr. Hanson summed up his results in 1925 by remarking that the eastern orchestras were backward in this respect, probably because many of their short-term foreign guest conductors "never realize that they have migrated from the homeland," and named as the most progressive in fostering American creative art the Boston, Chicago, Minneapolis, Cleveland, and St. Louis orchestras. In order to see that his conclusions remain essentially true for 1930, all we have to do is to compare a few of the full later lists. Here, for instance, is on the whole the best one, that of the Chicago Symphony under Frederick Stock.

Figure III

CHICAGO SYMPHONY ORCHESTRA American works played, 1925-1930 (Asterisks indicate first performance anywhere.)

- 1925-26
Borowski. "Semiramis."*
Carpenter. Concertino.
McKinley. "The Blue Flower."
Mason. Symphony No. 1.
Sowerby. Suite: "From the Northland."
Stock. Violin Concerto.
Wald, Max. "Retrospective."
1926-27
Carpenter. "Skyscrapers."
Collins. "A Tragic Overture."
De Lamararter. Suite: "The Betrothal."
Eichheim. "Burma."
Hanson. "Pan and the Priest."
McKinley. "Masquerade."
Oldberg. Symphony No. 3.*
Schelling. "A Victory Ball."
Violin Concerto.
Skilton. Suite: "Primeval."
Sowerby. "Medieval Poem": Organ and Orchestra.
Taylor. "Through the Looking Glass."
Whithorne. Poem for Piano and Orchestra.*
1927-28
Carpenter. Concertino.
Chadwick. "Tam O'Shanter."
Clapp. "Summer."
DeLamararter. "Psalm CXLIV": Baritone and Orchestra.
Powell. "In Old Virginia."
Schelling. "A Victory Ball."
Sowerby. Ballad: Two Pianos and Orchestra.
"Medieval Poem": Organ and Orchestra.
Taylor. "Jürgen."
1928-29
Goldmark. Negro Rhapsody.
LaViolette. "Penetella."
Norman Lockwood. Suite: "Odysseus."
Sowerby. Symphony No. 2.*
Stock. "Cello Concerto."
1929-30
Carpenter. "Birthday of the Infanta."
Gruenberg. Jazz Suite.
Hadley. Overture: "In Bohemia."
MacDowell. Piano Concerto No. 2.
Schelling. "Morocco."
Sowerby. "From the Northland."
Stock. "A Psalmic Rhapsody."
Violin Concerto.

Total: 42 works.

Remarkable are the hospitality of mind and many-sidedness of interest displayed in this list. Analyzing it, we find three points especially worthy of praise. First, the representation of older or better-established American composers is admirably well-rounded: Carpenter, Chadwick, Clapp, Eichheim, Goldmark, Gruenberg, Hadley, Hanson, MacDowell, Mason, Oldberg, Powell, Schelling, Skilton, Taylor, Whithorne. Second, opportunity is systematically given to younger men: Collins, LaViolette, Lockwood, McKinley, Wald. Third, local talent is regularly represented: Borowski, DeLamararter, Sowerby, Stock. This is an important matter if we are ever to realize the potentialities of our diverse communities in such a way as to establish a vital regionalism at the roots of our native music. Centralization stunts growth; local pride promotes energetic health and hopefulness.

Let us now compare the following:

Figure IV

BOSTON SYMPHONY ORCHESTRA American works played, 1925-1930 (Asterisks indicate first performance anywhere.)

- 1925-26
Copland. "Music for the Theatre."*
Gilbert. Symphonic Piece.*
Spelman. "Assisi."*
1926-27
Chadwick. "Tam O'Shanter."
Converse. "Flügel 10,000,000."*
Copland. Concerto for Piano.*
Hill. "Lilacs."*
Sessions. Symphony.*
Steinert. "Southern Night."*
(Continued on page 36)

¹ Delivered at Dayton, Ohio, before the Music Teachers' National Association, Dec. 30, 1925, and afterwards published by the Eastman School of Music, Rochester, N. Y.

² Dr. Hanson investigates "the thirteen most important orchestras of the United States (without stating which), up to, and wherever possible including, 1925-26." Since, writing in December, 1925, it was obviously impossible for him to cover the whole of 1925-26, it seemed best to begin the present list with that year, and to confine it to the ten orchestras mentioned, the programs of which were on file in the New York Public Library.



Dear MUSICAL AMERICA:

You are doubtless in this issue giving a complete account to date of the Toscanini incident at Bologna on May 14.

I sat down the other night, in a calm moment, and looked over the Italian newspapers of May 15, the day following the incident, to see what they had to say.

Nothing arrested my attention so much as what appeared in *La Stampa* of Turin. The five-line item heads as follows:

Toscanini Concert Postponed
Bologna, Night of the 14th.

The concert which was to have taken place this evening at the Teatro Comunale was postponed, due to the sudden indisposition of Maestro Toscanini.

Whaddya' mean "indisposition?"

Georges Barrère is the father of the Little Symphony. He used the title first in March, 1914, I learn, when he appeared in a concert with Olive Fremstad at Carnegie Hall, conducting a small orchestra, which he called "The New York Little Symphony," all the players being members of Mr. Damrosch's New York Symphony, of which Mr. Barrère at the time was solo flutist.

Then in 1916 Mr. Barrère called it the "Little Symphony" and concertized under that name. He developed, as you know, an excellent ensemble and performed many hitherto unheard old compositions and also broke a lane for many new ones, always giving American composers a chance when possible.

All of a sudden, "little symphonies" sprang up over the country, which caused Mr. Barrère's adding his name to the orchestra, calling it "The Barrère Little Symphony."

Barrère is a humorist par excellence, as well as a distinguished musician.

He tells a story of finding all kinds of "little symphonies" in this period of "little symphonic" growth. Some of them had an instrumentation of eight, some had six, some had even ten. But the best of all was in Colorado Springs, he relates, where he arrived in a hotel and found the hotel "orchestra" playing raucously. They even had printed programs, which bore the words "Hotel — Little Symphony."

Says Barrère, "I looked around to see what instruments were making the sounds which assailed my ears, and lo and behold I found that this 'little

symphony' was just a trio. What kind of a trio? Piano, violin and drums! I then realized that 'little symphony' had, by the Procrustean method, achieved a truly universal application."

* * *

I don't think enough credit was given the work of the Princeton University Glee Club and its conductor, Dr. Alexander Russell in the reviews of the first stage performances of Stravinsky's "Oedipus Rex." They sang the choral part, you know, under Stokowski in the Philadelphia performances on April 10, 11 and 13, before it was given in New York. In the New York performances the Harvard Glee Club was entrusted with the choral part, which your editor in his review found they did none too worthily.

They were not available for the two New York performances. Whereupon Dr. Russell, who is director of music at Princeton, was assigned the task of preparing this taxing music with his club. Between the first week of February and the first week of April he held thirty rehearsals with his men and achieved noteworthy results. He is a musician of distinguished gifts and has developed the Princeton Glee Club to a point of remarkable efficiency. I learn that Stokowski was most enthusiastic about his work and what the Princeton singers did in the Philadelphia performances.

Russell has worked quietly with his club, making no extravagant claims for its supremacy, unlike the Harvard group, which, because of its appearance in the New York performances, received the major portion of the publicity.

That Harvard group has an extraordinary technical finish, but it sings too politely these days, if you know what I mean. It admits that it has no rivals. Didn't it withdraw from the intercollegiate competition a few years ago, when the prize was given to another college? Didn't it decline to appear the following year, giving as an excuse that the music to be sung in competition was below its standards? Among the music in question was Horatio Parker's "The Lamp in the West," one of the best standard part-songs for male voices written in many a day, even though it may be a bit Victorian when judged by present-day music. Try to write a part song like "The Lamp in the West"—if you can!

* * *

Orchestral musicians are surely having a hard time of it. Out on Fifty-seventh Street, which is known as "Music Row" in New York, you can see a former trombone of the New York Philharmonic Orchestra acting as doorman of a big apartment house. Many former orchestral players are doing menial work in hotels for their daily bread.

I heard a story the other day which is typical. Henry Hadley, the well-known conductor, stepped out of a cab this Spring, and as he paid his fare was greeted with "Thank you, Mr. Hadley!" from the cab driver. "You know me," said the conductor, surprised at being called by name by the taxi man. "Yes," said the driver, "I go to all your concerts of the Manhattan Symphony. I guess you don't remember me. But when you were one of the conductors of the Philharmonic I used to play second violin in the orchestra."

That's the situation, due to the changes that have occurred in the orchestral line-up. No second violin player becomes a taxi driver unless he has to. The talking pictures have de-

prived orchestral players of their work, as did the merging of New York's two big symphonic orchestras in 1928.

Will the movie theatres re-establish their orchestras in the next few years? I hope so, for the best sound reproduction is only a substitute for the human orchestra, and not too good a substitute at that.

* * *

In digging through material on the late David Belasco, I ran across the following illuminating sentence in the life of the eminent producer written by William Winter, sometime a well-known dramatic critic of New York:

"Opera singers may be—indeed, frequently are—dramatic in temperament: they are not and cannot simultaneously be excellent as actors and as singers. Sometimes a comparatively poor singer becomes, in opera, a tolerably good actor—but that is the limit of achievement in this direction."

Winter took himself with prodigious seriousness. His criticisms read during his lifetime always sounded as though he were under the impression that his own opinions were the laws of Nature. Read now, more than a decade after his departure for other spheres, they have all the fulminating terror of a penny cap-pistol.

I suspect that Mr. Winter knew little or nothing about music. He obviously knew nothing about opera or he could never have written that sentence. Had he seen Farrar's *Butterfly*, surely one of the greatest dramatic characterizations of the age? Had he seen Chaliapin's *Mefistofele*? Or Edith de Lys's *Aida* or Mary Garden's *Juggler* or Renaud's *Rigoletto*? . . .

It is another exemplification of the old admonition: Shoemaker stick to your last!

* * *

Something new in piano design at last was on exhibit for a few days recently in the sumptuous showrooms of the Steinways. It attracted much attention.

Jules Bouy, a French artist, designed this grand piano at the request of Mrs. Edward Bok, to be placed in the Cosmopolitan Club in Philadelphia. Mr. Bouy also designed the room in which it has now been placed.

His desire was to diminish the visual heaviness of a grand piano, but owing to technical requirements, the size of the case could not be reduced. The action of the instrument was chosen by no less a celebrity than Josef Hofmann.

Mr. Bouy went to work and evolved an instrument distinguished by a genuine contemporaneous feeling for form and line.

Thus we saw a piano of infinite grace. All conventional ugliness in form and design has been eliminated by him, and a combination of woods chosen to delight the eye. The top is white holly and satinwood. The charming use of walnut burl, French walnut and ebony inlay has resulted in a visually enchanting effect. The heaviness of piano legs gives way in Mr. Bouy's piano to walnut legs of true grace.

The front part of the folding lid has been done away with. Similarly the opening of the piano lid is altered, so that a slender rod replaces the conventional longer one, as in this new piano a smaller section is all that it is necessary to open.

Bouy is an artist, sensitive to his finger tips, an enthusiastic music lover, for whom this adventure must have been a labor of love. He has contributed a very definite thing in the design

With Pen and Pencil



In Addition to His Occupations as Conductor, Flutist, Raconteur and Many Other Things of Note, Georges Barrère Is Giving a Post-Season Series of Concerts in New York with His Little Symphony, Playing, Conducting and Talking with His Habitual Irresistibility

of a piano of beauty which can be made, according to the woods employed, to harmonize with any room in which it is placed.

I hear that Bouy is also a gifted composer in his spare time. There you have it: an artist in every sense of the word!

* * *

When I told you that one of my imps, who has his ear to the ground in Berlin, had learned that Branzell, Leider, Schorr and Melchior had left the Staatsoper in the German capital because of a 500 mark limit per performance, which had been agreed upon as a maximum fee by the management, I seem to have told you something that I must correct in part.

A lady in whom I have the greatest confidence writes me from Berlin that Melchior has declined, but that Schorr has not come to any decision as yet. Also that Mme. Branzell and Mme. Leider are not quitting, but are going to sing at the Staatsoper, irrespective of salary, as they feel that they owe their careers in large part to Berlin. In short, two appreciative artists.

* * *

I was glad to learn that that very gifted young American, Werner Janssen, got a hearing in Rome the other day. His string quartet, "American Kaleidoscope," a new work, had the distinction of being performed at the concert of the Filarmonica on May 4 by the Quartetto di Roma. I saw some notices that appeared in such important papers as *Il Messaggero*, *La Tribuna*, *Il Popolo di Roma* and *Il Lavoro Fascista*, which, although not unanimous in their praise, all speak highly of Mr. Janssen's work.

Janssen is said to be the first American who has had a work performed in the series given by the Filarmonica. That's what they tell you

Mephisto

OPERA SCHEDULED FOR CINCINNATI

"The Bartered Bride" and "Mignon" to Open Zoo Season

CINCINNATI, June 10.—The third week in June will see the inauguration of the annual season of Summer grand opera at the Cincinnati Zoological Gardens. Isaac Van Grove will again be the artistic director. The season will continue through Aug. 22, with the customary supplementary light opera presentations, starting on Aug. 9.

The first week of the season will be devoted to productions of "Mignon," with Coe Glade in the title role, and "The Bartered Bride." "The Firefly" and "Wildflower" will be the light operas given.

Novelties Are Announced

Three operas not heretofore heard at the Zoo will be in the season's repertoire. They are Beethoven's "Fidelio," Verdi's "Masked Ball" and Massenet's "Navarraise." "Don Giovanni," last year's outstanding revival, will be heard again. Other operas to be given are: "Aida," "Traviata," "Rigoletto," "Mefistofele," "Carmen," "Lohengrin," "Madame Butterfly," "L'Oracolo" (to be given in double bill with "Navarraise"), "Iris," "Tosca," "Trovatore" and "Samson and Delilah."

Several innovations will be introduced this season. The "opera week" will open on Monday instead of on Sunday night, and will close on Saturday night. A special series of "Zoo Opera presentations" on Sunday nights will replace the ballet performances hitherto given on Saturday evenings. Principal artists of the company, the ballet forces and the orchestra will take part in the new performances.

Personnel Announced

Assisting Mr. Van Grove will be William Tyroler, conductor and chorus master; Willard Rhodes, assistant conductor and prompter; Julie LeVine, repetiteur, and Alexander Puglia, stage director. Among the principals to be heard will be: Bianca Saroya, Myrna Sharlow, Josephine Lucchese, Hizi Koyke, Lydia Dozier and Helen Freund, sopranos; Coe Glade, Marta Wittkowska and Constance Eberhardt, contraltos; Dimitri Onofrei, Albert Mahler, Forrest Lamont, Edward Molitore and John Sample, tenors; Louis John Johnen, Giuseppe Martino-Rossi, Joseph Royer, Fred Patton, Robert Ringling and Willard Schindler, baritones, and Italo Picchi, Herbert Gould and Natale Cervi, basses.

Principals engaged for the light operas include Vivian Hart, Berta Donn, Parqueta Curtney, Robert Capron, Bobby Bernard and Truman Stanley.

SAMUEL T. WILSON

Pollak Resigns Hamburg Post to Devote Time to Chicago Opera

HAMBURG, June 1.—Egon Pollak, chief conductor of the Hamburg Stadttheater, has resigned his post here in order to devote all his time to conducting with the Chicago Civic Opera Company. His resignation is effective on June 15. Mr. Pollak's successor here will be Dr. Karl Böhm, who comes from Graz and has conducted in Munich and Darmstadt.

Dancer Adds Britain to Conquests



D'Ors, Paris

La Argentina's London Debut Has Been an Outstanding Event in the British Capital. This Picture Shows Her as She Appears When Dancing to the Music of "Goyescas"

LONDON, June 1.—The British debut of La Argentina, which took place in this city on May 26, was an unqualified success. Coming to this country soon after appearances in Vienna and Stockholm, the Spanish dancer fulfilled all expectations with the brilliance of her performance. Two more

recitals were scheduled to follow the first, which was held in the Adelphi Theatre. A critical audience had been attracted by reports of La Argentina's art. Celebrated writers, painters, people of the theatre, musicians and the world of fashion were well represented, and enthusiasm ran high.

ARRANGE SUMMER SERIES FOR CHAUTAUQUA

Musical Programs under Stoessel to Enlist Soloists

CHAUTAUQUA, N. Y., June 10.—Outstanding symphonic, operatic and chamber music programs are again scheduled by Albert Stoessel for the fifty-eighth season of the Chautauqua Institution, opening July 16. During the music season, which opens July 21 and closes Aug. 22, Mr. Stoessel and his orchestra will be assisted by Mischa Mischakoff, concertmaster of the Chicago Symphony, who will again be at the same desk in Chautauqua, and Georges Barrère, who will be associate conductor and solo flutist.

Ernest Hutcheson, dean of the Chautauqua piano department, and John Erskine, president of the Juilliard School of Music of New York, will again appear with the orchestra as piano soloists.

The symphonic programs will include works of MacDowell, Goldmark,

Stoessel, Sousa, Grainger, Damrosch, Schelling, Yon, Kramer and Gardner.

With Mr. Stoessel as general director and Alfredo Valenti as stage director, the Chautauqua Opera Association will give the following works: "Madame Butterfly," July 24 and 27; "Tales of Hoffmann," July 31 and Aug. 3; "Pagliacci," Aug. 7; "Secret of Suzanne," Aug. 10; "Carmen," Aug. 14 and 17, and "Barber of Seville," Aug. 21 and 24.

The Chautauqua Chamber Music Society will present three Sunday afternoon concerts in Norton Memorial Hall by the Mischakoff String Quartet, consisting of Mr. Mischakoff, first violinist; Reber Johnson, second violinist; Charles Lichter, viola, and Georges Miquelle, 'cellist.

Under Walter Howe, director of music at the Abbot Academy, Andover, Mass., the Chautauqua Choir will give three concerts with the orchestra and eighteen morning and evening programs of religious music. Mr. Porter will give ten organ recitals.

PRESENT WORKS BY EASTMAN GRADUATES

Compositions in Many Forms Given by Orchestra Under Hanson

ROCHESTER, June 10.—Graduation recitals have been the order of the day at the Eastman School of Music recently, two of which stand out as of special interest. One was a recital of original compositions for orchestra, played by the Rochester Civic Orchestra, Dr. Howard Hanson conducting. The program opened with "The Wreck of the Hesperus," by Juan Figueras, a violinist in the Rochester Civic Orchestra. The music was interesting on the whole, the themes well handled and it was well orchestrated.

Harold E. Owen's Nocturne and "Dance Bizarre" had by far the most beauty of any of the works presented. They were definitely conceived, unified and pleasing throughout. William Ames's Rhapsody had power and contrast in it and displayed deep feeling. Mr. Ames is one of the younger members of the faculty.

Symphonic Scores Heard

A first movement of a Symphony in E by Adelaide Hooker showed considerable talent. Harold Ensinger's symphonic poem "Pegasus" was a well written descriptive composition of a battle in the air.

The second, third and fourth movements of a Concerto for piano and orchestra by Remi Gassman, with Margaret Tolson doing excellent solo work at the piano, were consistently good throughout. A tone poem "Psyche" by William E. Lynch proved an ambitious piece of writing, presenting considerable originality. Part one of a tone poem, "Arcadia," was well done. Stanley Maurant was represented by the finale from his Symphony, a scholarly work.

School Concert Given

The Eastman School presented the following students in a concert on June 3, assisted by the Eastman School Orchestra, Samuel Belov, conducting: William Cupp, tenor, in an aria from Donizetti's "Don Sebastian"; Olive Gould, violinist, in the first movement of the Beethoven Concerto; Squire Haskin, pianist, in the Allegro from Xavier Scharwenka's Concerto in F Minor; Helen Kirlakowsky, pianist, in the first movement of the Schumann Concerto in A Minor; Philip Martin, horn player, in the Mozart Concerto in E Flat; and Thomas Pollock, organist, in Handel's Concerto in F Major. There were ease of execution, interpretative ability and variety of tone color in the presentations of all the young artists. Kilbourn Hall was filled, as usual.

MARY ERTZ WILL

Schirmer to Hold Summer School

The second annual Schirmer Summer School will be held at the headquarters of G. Schirmer, Inc., 3 East Forty-third Street July 20-31, under the direction of Blanche Skeath. The faculty of musical educators will include Maia Bang, Angela Diller, Guy Maier, John Thompson, George A. Wedge and John F. Williamson.

Among the subjects to be studied are class piano and violin instruction, the rhythm band, ear-training, theory, and choir-training.

Mascagni Leads Revival of His "Maschere" in Rome

By LUIGI COLACICCHI

ROME, May 30.—Pietro Mascagni conducted a revival of his merry opera, "Le Maschere" (The Masks) at the Royal Opera in this city on April 18. This theatre—then known as the Costanzi Opera House—had seen the premiere of the work in January, 1901. The opera was then given in seven Italian cities, but only in Rome did it have anything approaching a success, and that was owing, it was said, to the composer's presence in the theatre.

But the Roman success was a poor thing compared to the clamorous fiasco in the other cities and to the polemics that embittered Mascagni after the unfortunate premiere of his work. The criticisms of "Le Maschere" did not stop at noting the anachronism of the libretto by Luigi Illica, which attempted to resuscitate, both in spirit and form, the eighteenth century "commedia dell'arte"; nor at blaming the quality of the music. Criticism in many cases became insult, which hit the artist as well as the man.

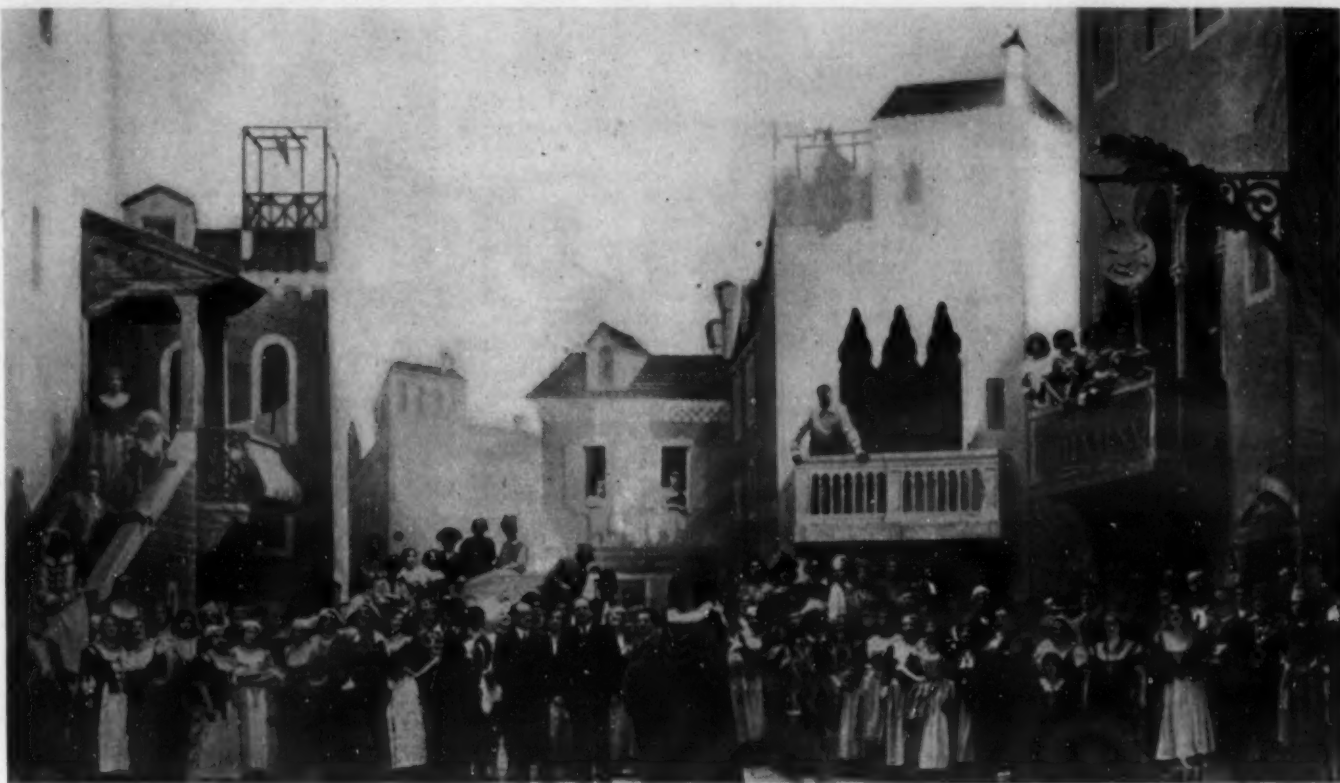
Today, after a score and a half years, all quarrels about Mascagni's art are over. The author of "Cavalleria Rusticana" is considered by many Italians as a sort of champion of the contemporary melodrama, and for this reason the revival at the Royal Opera of "Le Maschere" had a warm welcome. The same opera, performed at La Scala, entirely effaced the unpleasant memory of the Milan failure of 1901.

The revival at the Royal Opera on March 24 of "Adriana Lecouvreur," by Francesco Cilea, with Gabriele Santini as conductor and Giuseppe Cobelli in the title role—an opera thirty years old, like "Le Maschere"—also marked a brilliant victory. So that one can see in these successes of operas belonging to the "veristic" period of our melodrama, a certain reaction from the operatic attempts of the first quarter of this century, which will probably be remembered as a period of melodic dryness, to the older tuneful ideal. This fact explains the revival of certain of Verdi's works, which one thought to be dead and buried, and of many operas belonging to the so-called "young Italian" school, that is, the "veristic" school—even of such works as have only a documentary worth.

Score Lacks Humor

"Le Maschere" is an opera of its time, and among Mascagni's works, despite his strong predilection for it, is one of his weakest. This is chiefly on account of the disproportion between the humorous action and characterization and the lyric density of the music. Mascagni has not in this libretto found dramatic material adequate to his passionate nature. The maestro is a very witty *causeur*, but his music has no sense of humor. No matter: the fluency of his melodic phrase is sufficient to quench the thirst of an audience. It must be added that the *sinfonia* is a little masterpiece, and other beautiful pages, such as the quartet of the first act and the dances of the second, distinguish the score.

The vocal realization of "Le Maschere" was worthy of the event. The cast, including Giannina Arangi Lombardi, Angelo Minghetti, Mafalda Favero, Alessio De Paolis, Adelio Zagonara, Carlo Scattola, Luigi Montesanto and Ernesto Badini, satisfied the peculiar and rather cold audience



Ettore Reale, Rome

A Scene from Pietro Mascagni's Opera, "Le Maschere," as Revived at the Royal Opera in Rome. The Composer Is Seen in the Centre of the First Row, with the Members of the Cast. At Right, Fernando Liuzzi, Professor of the Royal Conservatory at Rome, Who Discovered and Recently Conducted the First Performance of Rare Thirteenth Century Sacred Music

of Rome's opera house. All the interpreters, with Mascagni, were called many times before the curtain after every act.

The symphonic season at the Augusteo has lately brought some Italian novelties, favorably received. Bernardino Molinari on April 29 presented with great success the "Sinfonia Italiana" by the young Veronese composer, Antonio Veretti. The term "Italian" indicates a formal resemblance to the Italian overture of the seventeenth century. The symphony bears a subtitle, "Il Popolo e il Profeta" ("The People and the Prophet"), but one should not look for any programmatic meaning. The title refers to a sort of vision, which the musician had, while composing his work, of a people in sundry attitudes, dominated by a chief. Although the work is rather episodic, the ideas are interesting and are developed with a clear knowledge of the modern orchestra.

Italian Novelties at the Augusteo

Another novelty, conducted by Molinari on May 3, was Mario Castelnuovo-Tedesco's Overture to the "Taming of the Shrew." The noted Florentine composer intended to convey the psychological conflict of the two protagonists of Shakespeare's play in the musical dualism of the bi-thematic overture. In reality the two themes created by Castelnuovo-Tedesco, the first "airy and whimsical," the second "burlesque and easy," are too much analogous to give life to an authentic, vivacious melodic conflict. There results a certain uniformity of tone, which renders the composition somewhat heavy. But the clearness of the musical discourse, the sobriety of the



Sacchetti, Bologna

means employed, as well as the attractive instrumental garb were applauded.

Lorenzo Perosi's oratorio "In patris memoriam," for solo, chorus and orchestra, which had never been performed at the Augusteo, although dating from 1910, was a recent novelty there. It is the last oratorio published by Perosi and was composed in memory of his father, Giuseppe Perosi, also a musician. The work in style of composition stands near the oratorio "Transitus animae," written in 1907, of which it repeats many attitudes, without attaining its worth. The melody is principally of a lyric type, and portrays that conflict between aspiration and resignation which is the leading motive of Perosi's art. The oratorio achieved a great success. With Bernardino Molinari, the conductor, Giannina Arangi Lombardi, a marvelous interpreter of the solo part, was applauded.

A discovery in the musical field has been made by Professor Fernando Liuzzi of the Royal University of Rome. In the course of his musical research, he found at Cortona a group

of "Laudi" by an unknown author of the thirteenth century. Three of them: "La Natività," "La Passione" and "La Resurrezione" (The Nativity, The Passion and The Resurrection) were made known in a concert at the Casanatense Library, in the presence of a large number of political, cultural and ecclesiastical authorities. The chorus and orchestra were conducted by Professor Liuzzi himself.

These works are of great importance in the history of dramatic musical expression, because the pieces appear to have been destined to illustrate the salient moments of a sacred representation. This document, unique of its kind, unites to its historical value an extraordinary emotional intensity.

Professor Liuzzi's discovery includes also a hundred similar precious pages of fundamental importance for the history of secular Italian music, for they show musical forms to have existed of which one would never have suspected so archaic a growth. It is difficult to believe that over six hundred years ago there were existing melodies of a perfect structure—dramatic recitatives, declamations and choral songs—already settled in the modern tonal sphere, and completely independent of the Gregorian influence.

Janssen Work Performed

At the Royal Roman Academy, Werner Janssen, American "prix de Rome" and composer of such musical comedies as "Whoopee," exhibited on May 4 his "American Kaleidoscope," a piece for string quartet, in which the composer attempts to represent the life of his country. The very title speaks of the fragmentary nature of the piece, to which there could be no objection if the quality of the fragments were such as to make us forget their programmatic origin. There are moments laden with descriptive intentions, and a considerable faculty of lyric representation, which finds an outlet in fervid melodic expression. The bitterness and melancholy which are in the melody express the spiritual disillusion of American life.

Special Train Speeding Delegates to Club Biennial in San Francisco

A SPECIAL train is carrying musical leaders of the country from Chicago to San Francisco for the biennial convention of the National Federation of Music Clubs, which will open there on June 20. The train was scheduled to leave Chicago on June 14. It will stop at Kansas City, Denver, Colorado Springs, Salt Lake City, Reno and Lake Tahoe, and arrive in San Francisco Saturday morning, June 20. Federation functions will be held at each stop-over.

A gala day was planned for the delegates by Chicago and the Illinois Federation of Music Clubs on June 14. Among those scheduled to speak at a dinner given there were Charles G. Dawes, Frederick Stock, Claire Dux, Rudolph Ganz and others.

Fifty choral conductors in Utah have trained their choirs to sing in a chorus of 2000 as a part of the complimentary noonday recital to be given for the delegates in the Mormon Tabernacle June 18.

The formal opening of the San Francisco convention, Saturday night, June 20, in the Civic Auditorium, will include music by a massed chorus, organ and symphony orchestra; the pageant of state delegations; singing by chorus and delegates of Gounod's "Unfold, Ye Portals," and addresses by prominent speakers, all to be broadcast.

On Sunday night the San Francisco Civic chorus, Dr. Hans Leschke conductor, will sing the Brahms Requiem.

Contests for Young Artists

The young artists' contests preliminaries will run all day Saturday with the finals at 1 p. m. Monday, June 22, broadcast nationally.

The best man's and woman's opera voice, or, failing opera aspirants, the best man's and woman's voice will receive \$1,000 each from the Civic Concert Service, Dema E. Harshbarger, president. Prizes of \$500 will be awarded to piano, voice, violin, cello and organ winners.

An important session of the convention will be that held on June 24 at 10 a. m., to vote on two proposed revisions to the by-laws of the Federation.

Federation Banquet Scheduled

The Federation banquet is scheduled for Monday night, June 22; the San Francisco Symphony concert, Walter Damrosch conducting, Tuesday night; a concert at the Greek Theatre, Berkeley, Wednesday afternoon, and dinner at Mills College followed by a lecture by Dr. Leigh Henry and a Brosa Quartet concert, Wednesday night.

Other events scheduled are the international reciprocity dinner, Thursday night; the past presidents' assembly frolic, Friday night, and the junior luncheon, Saturday.

A trip down the peninsula to Spring Valley Lakes, San Mateo and Stanford University will be made on Sunday. The Bohemian grove luncheon and concert, using the famous organ under the redwoods, will be held on Monday. A trip will be made through the Yosemite en route to Los Angeles, where on July 1 and 2 a post-convention will include the Mission Play in the Hollywood Bowl, a concert by the Westminster Choir and trips to Santa Monica, Long Beach, the Metro-Goldwyn Mayer Studios, Pasadena and Miramar Gardens, with luncheons and teas and a

"Shrine of Friendship" breakfast at Glendale.

Choral and assembly singing, including the performance of many American compositions, will be a feature of the convention. Among the organizations to be presented in programs are the following: Morning Choral Club, San Diego, Louis Bangert, leader, assisted by Charles Wakefield Cadman at the piano; Monday Musical Club Chorus, Portland, P. A. TenHaaf; Women's Lyric Club, Los Angeles, J. B. Paulin; MacDowell Chorus, Portland, William H. Boyer; Philomel Singers, Seattle, R. R. Kendrick; the Schubert Choralists, Pasadena, Mrs. Charles C. Blauvelt; the Denver A Cappella Choir, John C. Wilcox, and the Burbank Choral Club, under Charles L. Munro, which will sing Cadman's "Sunset Trail."

Officers of the Federation and others prominent in planning the program for the convention include the following:

Mrs. Elmer James Ottaway, national president; Mrs. Edgar Stillman Kelley, national program chairman; Mrs. Lillian Birmingham, local program chairman; Mrs. Abbie Norton Jamieson, Los Angeles chairman working with Mrs. Grace Widney Mabey, national second vice president, L. E. Behymer; Mrs. J. A. Jardine, Fargo, convention business manager; Mrs. Helen Harrison Mills, Peoria, transportation chairman; Mrs. Samuel Mumford, Detroit, choral chairman, and Richard Tobin, United States ex-ambassador to Holland and chairman of the San Francisco Citizens committee for the convention.

ENGLES NAMES MANAGERS

Lawrence Fitzgerald and Rudolph Vavpetich to Head Western Offices

George Engles has announced the appointment of Lawrence Fitzgerald as manager of the Chicago office of NBC Artists Service. Rudolph Vavpetich will be at the head of the San Francisco office. The two new officials will supervise all booking of artists in their territories, and will have on their staffs special representatives in charge of the active booking of concert artists, radio artists and popular orchestras.

Mr. Fitzgerald has been associated with Mr. Engles for the past ten years and has been special tour manager for Paderewski during the last three visits of the pianist to this country, taking complete charge of his affairs while on the road. Mr. Vavpetich was formerly associated with Concert Management Daniel Mayer.

William J. Reddick Resigns Post with Little Theatre Opera

William J. Reddick, musical director for the past four years of the Little Theatre Opera Company, has resigned his position. During the four seasons in which he has contributed to the success of the organization, he has conducted eighteen operas. It is understood that Mr. Reddick will be active next season as a conductor, although no announcement of his plans has yet been made.

Barbizon Chorus Gives Concert

The Barbizon Unit of the People's Chorus of New York closed its first season with a concert at the Hotel Barbizon before an invited audience on May 27, when Lorenzo Camilieri led and accompanied the singers in a program of numbers by Bach, Handel, Bortnyansky, Mendelssohn, Elgar, Brahms, Grieg and himself. Anita Arnoff, pianist, played Chopin's Polonaise in A Flat Major.

Guidi Is Appointed as New Concertmaster of St. Louis Orchestra



Mishkin

Scipione Guidi, New Assistant Conductor and Concertmaster of the St. Louis Symphony

Scipione Guidi, for twelve years concertmaster of the New York Philharmonic, has accepted the St. Louis Symphony Society's invitation to become concertmaster and assistant conductor of the orchestra.

Mr. Guidi will take up his new duties on Oct. 1. He succeeds Alexander Thiede, who resigned as concertmaster last Spring, and the late Frederick Fischer, for many years assistant conductor of the orchestra.

A concert violinist of recognized standing in Europe, Mr. Guidi came to the United States in 1916. In 1918 Artur Bodanzky invited him to become concertmaster of the National Symphony, and he became concertmaster of the Philharmonic when the National Symphony was merged with the former orchestra in 1920.

Mr. Guidi, before he came to the New York Philharmonic, conducted concerts in England. He organized and led the Philharmonic String Quartet here. As a broad-minded cosmopolite, he is as quickly at home with his compatriots as in a French, German or English milieu, and his cosmopolitan outlook also enables him to interpret works by composers of various nationalities.

Mr. Guidi's departure is deeply regretted by the many friends he made during his long stay in New York and by the many admirers of his splendid solo work with the New York Philharmonic. In St. Louis, however, he will enter a broader field of activity, with opportunities to conduct and to appear as soloist at recitals.

On the occasion of his leaving the Philharmonic, he was presented with a magnificent embossed testimonial by the auxiliary board of the orchestra and also a silver cup from Ernest Schelling, conductor of the Young Peoples' concerts.

Mr. Guidi is spending the Summer at Little Sebago Lake, Me.

Joseph Fischer Marries

Joseph A. Fischer, son of George Fischer, president of J. Fischer & Bro., was married on Thursday, June 11, to Miriam Catherine Sindt at the Roman Catholic Church of the Ascension.

HIGH SCHOOLS IN CHICAGO FESTIVAL

Choral and Orchestral Groups Applauded —Recitals Given

CHICAGO, June 10.—The fourth annual Senior High School Music Festival was held in Orchestra Hall on May 27. An interesting historical program had been arranged by Dr. J. Lewis Browne, director of music in the Chicago public schools. It included ancient Greek melodies, Gregorian chants, early classical music, excerpts from César Franck's "Ruth," a group of Americana and compositions of three contemporary Chicago composers, Walter Keller, Felix Borowski and Edward C. Moore, charmingly sung by a picked chorus under Dr. Browne's baton. Accompaniments to these works were played by a high school orchestra, which was also heard in the first movement of Mozart's G Minor Symphony, under Oscar W. Anderson, director of instrumental music in the public schools.

In a joint recital at Kimball Hall on June 3, Dorothy Bloom, pianist, disclosed a promising talent of marked individuality, and Mildred Orne demonstrated the possession of an unusually beautiful lyric soprano voice.

Maria Matyas, a mezzo-soprano, with a voice of striking quality, gave an enjoyable recital in Kimball Hall on May 25, in conjunction with Rudolph Magnus, tenor. Two talented young musicians, Aida Weinhouse, soprano, and Luigi Pupillo, violinist, were heard in joint recital in Kimball Hall on May 27.

Choral Concerts Given

The Chicago A Cappella Choir gave a second concert at Orchestra Hall on May 20, under Noble Cain. The choir is raising funds for a European tour in 1931 and has already obtained distinguished patronage for appearances in various capitals.

Mr. Cain's remarkable choral conducting was again demonstrated a week later in the annual concert of the Senn High School. Four hundred unpicked young voices coped successfully with such difficult music as Bach's five-part motet, "Jesu, Priceless Treasure," Mr. Cain's "O Watchers of the Stars," and Arnold Bax's "I Sing of a Maiden That Is Mateless." Despite the fact that the chorus had rehearsed as a single group only six times, the entire program was sung from memory.

School Orchestra Concert

The all-Chicago High School Orchestra, consisting of 150 picked players from all schools, gave a concert in Orchestra Hall on June 4 under Oscar W. Anderson. The young musicians gave an excellent account of themselves in a program that included Saint-Saëns's French Military March, Mozart's G Minor Symphony and Grofé's suite "Mississippi." Two compositions from the pen of Dr. J. Lewis Browne, "Contrasts" and the Intermezzo from "La Corsicana," effective and well written works, were conducted by the composer.

The soloist was Bessie Singer, chosen by contest from a hundred applicants. Her performance of the first movement of the Rubinstein D Minor Concerto was encored for its technical brilliance and youthful enthusiasm.

ALBERT GOLDBERG

New Native Ballet and Opera Given in Rochester

ROCHESTER, June 10.—The Festival of American Music, sponsored by the Eastman School of Music in commemoration of the tenth anniversary of the founding of the school, closed on the evening of May 22 in the Eastman Theatre, with the world-premieres of "Sahdji," a choral ballet with music by William Grant Still, Negro composer, with scenario by Richard Bruce and Alain Locke, and "The Marriage of Aude," lyric drama in three scenes, music by Bernard Rogers and libretto by Charles Rodda. The theatre was packed by a keenly interested and greatly pleased audience, which applauded the soloists, the conductors (Dr. Hanson for the ballet and Emanuel Balaban for the lyric drama) and the composers.

Dance Drama of Tribal Life

The ballet, in two scenes, is based on an African legend, mimed by the dancers with the chorus singing the text and a chanter commenting on the events. The story concerns Sahdji, the favorite wife of the chieftain of the tribe, Konumbju, who betrays her lord through infatuation for his nephew and heir, Mrabo. Konumbju is killed while hunting. Her lover, intimidated by the Medicine Man and the councillors of the tribe, repudiates Sahdji, who vows to die when the body of her husband is brought back to the village. She performs the dance of death around the chieftain's bier, and then stabs herself with a sacrificial dagger.

The music is vital and primitive, expressive of the tribal rhythms of the jungle. The score contains beauty. Mr. Still achieves a vivid atmosphere with very simple means, one of the most striking bits being the closing comments of the chanter, sung without accompaniment, as the curtain falls, with the body of Sahdji lying across the bier.

Thelma Biracree, who danced the part of Sahdji expressively, directed the ballet and originated the choreography, which was consistent and authentic throughout. Martin Vogt, who danced the part of the Medicine Man, did excellent work, as did William Wing as the chieftain and Nathan Emanuel as Mrabo. The part of the chanter was taken by Eugene Loewenthal, whose fine voice and impressive presence fitted him well for the part.

The scenery for both works, designed



Figures Active in the Rochester Festival of American Music. In the First Photograph Are Seen, Left to Right: Dr. Howard Hanson, Director of the Eastman School, Who Conducted the Concerts; Thelma Biracree, Who Staged and Danced the Leading Role in the Ballet "Sahdji" by William Grant Still; Guy Fraser Harrison, Conductor of the Rochester Civic Orchestra; Arthur H. Larson, Registrar of the School and Member of the Festival Committee, and Elliot Griffin, Composer and Pulitzer Prize-winner. The Second Group Includes, Left to Right: Joseph Littau, Conductor of the Omaha Symphony; Edward Royce, Leo Sowerby, Herbert Inch and Anthony Donato, Four Composers Represented on the Program

by Clarence J. Hall, was effective, but the costuming for the ballet unfortunately detracted from the effect. Instead of wearing black tights, the dancers should have been costumed to simulate the black skin of Africans.

Dr. Hanson, Mr. Still, Miss Biracree and the dancers were called before the curtain a number of times.

New Opera on Epic Theme

"The Marriage of Aude" is based on the "Chanson de Roland," and details events of Charlemagne's day.

The libretto by Mr. Rodda, an Australian writer, formerly a member of the staff of MUSICAL AMERICA, is in three scenes. The first, is laid in the palace of Charlemagne. Aude, the betrothed of Roland, comes to the King, seeking news of her lover. Charlemagne, unable to speak for emotion orders the Duke Naimes to perform this office, and, as the old warrior speaks, the desperate fight in the pass at Roncevaux is enacted in a sort of "flash-back." The third scene shows the palace again, where Aude takes the sword of Roland, sings of the deeds it has done, and falls dead of grief before the throne of the King.

The music was composed in Rochester a year ago, by Mr. Rogers, a member of the Eastman School faculty. The score consists mainly of recitative, very difficult to sing, and the orchestration is complex. The opera takes about an hour and a half to perform,



Malis

William Grant Still, Composer of the Choral Ballet "Sahdji"

the music being continuous throughout.

The singing and acting were good. Leroy Morlock as the King, Santina Leone as Aude, Edward Van Niel as Ganelon, the knight whose betrayal of the king's forces caused the death of Roland; Clair Kramer as Roland, and Pascal DeSurra as the Duke, were all excellent in their parts. The other members of the cast gave satisfactory

support. The Rochester Civic Orchestra performed the difficult score most commendably, under Mr. Balaban. The dramatic director was Nicholas Komraty.

The audience gave the principals an ovation at the end, Mr. Rogers and Mr. Balaban sharing the applause with the singers. There were many standees in the theatre, the general public having shown throughout the festival much interest in all the events.

Native Chamber Music Heard

The festival, as previously reported in MUSICAL AMERICA, was opened on the evening of May 19 with a concert given by the Eastman School Orchestra and Chorus, conducted by Dr. Howard Hanson, Samuel Belev and Herman H. Genhart.

On the second evening at Kilbourn Hall, three Eastman School student ensembles were heard in a program of chamber music. The excellent Hochstein String Quartet, composed of Harry Friedman, Anthony Donato, Arthur Stillman and Louis Meltzer, presented Mr. Donato's delightful "Three Intimations" and Sowerby's appealing Serenade, to warm applause. The Eastman School Little Symphony, Karl Van Hoesen, conductor, and the Eastman School Woodwind Quintet, were heard in Stoessel's "Suite Antique," a charming old-world series of dances; the Suite for Small Orchestra (Continued on page 30)

SOLOISTS FOR STADIUM

Choral and Dance Programs Again to Be Features

The fourteenth season of outdoor symphonic concerts at the Lewisohn Stadium, which will open on July 7, and continue nightly through Aug. 31, will include the appearance of several soloists.

During the period of Mr. van Hoogstraten's leadership, three features are scheduled. On July 12 and 13 the Hall Johnson Negro Choir will be heard. On July 16 and 17, Anna Duncan will dance. On July 23 and 24, the Ninth Symphony of Beethoven will be given with the Schola Cantorum, and Jeanette Vreeland, Nevada Van der Veer, Dan Gridley and Nelson Eddy as soloists.

Mr. Coates will again give a special Wagner program on Aug. 15 and 16, with Elsa Alsen and Paul Althouse as soloists. He will also conduct the Verdi

Requiem, with the Schola Cantorum, and Miss Vreeland, Sophie Braslau, Arthur Hackett and Mr. Eddy as soloists. The Denishawn Dancers will make their fifth annual appearance on Aug. 24, 25 and 26.

Special events during Fritz Reiner's period as conductor will be announced later.

Jannings Portrays Role of Tenor in New Ufa Talking Film

A remarkably fine film, presenting Emil Jannings in a talking role, is the German Ufa's "Der Grosse Tenor," which had its first showing on May 28 at the Cosmopolitan Theatre. This theatre has been taken over by the Ufa interests and will be devoted to the showing of their most important films.

In "Der Grosse Tenor" Mr. Jannings plays the part of a famous operatic tenor, Albert Winkelmann. The story is attractive and the musical setting admirably managed.

OPERA FOR STEEL PIER

Performances at Atlantic City Announced by Falk

ATLANTIC CITY, June 10.—Jules Falk, director of music at the Steel Pier, has announced that another series of grand opera performances in English will be given by the Steel Pier Grand Opera Company at four o'clock on Sunday afternoons in the ballroom. The series will open on June 21 with "Carmen."

The artists to be heard in principal roles include members of the Metropolitan, Chicago Civic, Philadelphia Grand and San Carlo Opera companies. The chorus is composed of members of the Philadelphia Grand Opera Company chorus.

A new stage and equipment have been provided. Changes have also been made in the ballroom so as to accommodate 3000 auditors. The performances are included in the general admission to the Steel Pier, and no re-

servation of seats is made at any time.

The season's repertoire includes "Barber of Seville," "Romeo and Juliet," "Lucia," "Werther," "Martha," "Faust," "Traviata," "Mignon," "Trovatore," "Cavalleria," "Pagliacci," "Tales of Hoffmann" and "Lakmé."

The Sunday operatic concerts will be given this season at eight o'clock, instead of at four o'clock, as in former seasons.

Scholarship at Florence Conservatory Planned in Consolo's Memory

FLORENCE, ITALY, June 5.—In memory of Ernesto Consolo, the eminent pianist, who died here recently, his friends and pupils are instituting a scholarship which will bear his name at the Royal Conservatory of Music in this city, where Consolo taught for many years.

Contributions to this fund may be sent to Mrs. Mabel C. Tuttle, 128 Via Benedetto Fortini, Florence, Italy.

Paris Hears Opera by Magnard and Orchestral Concerts

"Guerceur," Posthumous Music Drama by Composer Killed in War, Given World Premiere at the Opéra, with Yvonne Gall in Leading Role—Yushny's "Blue Bird" Company Enthusiastically Greeted — Weingartner, Mengelberg and Elmendorff Among Conductors of Recent Symphonic Programs

By GILBERT CHASE

PARIS, May 30.—"Guerceur," Alberic Magnard's three-act "tragedy in music," was given its world premiere at the Opéra on April 24. Magnard, who died in 1914, wrote the music and the libretto of "Guerceur" between 1897 and 1900. The third and first acts were given in concert form in 1910 and 1908, respectively, but the opera itself was not produced as a whole during the composer's lifetime.

The orchestral score of "Guerceur" was lost in the destruction of the composer's home near Senlis shortly after the outbreak of the World War. The instrumentation of the second act, and the score for voice and piano, having been previously engraved, are preserved just as the composer wrote them. The

instrumentation of the first and third acts has been reconstructed by the composer's intimate friend, Guy Ropartz, the well-known composer and conductor.

The libretto of "Guerceur" is modeled after the mediæval mystery plays, with their personifications of abstract qualities: Truth, Goodness, Beauty, Suffering. There are also allegorical characters, divided into two groups: Illusions of Glory and of Love. The human characters are Guercœur, who when the opera begins has already been dead and in Heaven for two years, his widow, Giselle, and his friend Heurtal. The first and third acts take place in Heaven, the second in Guercœur's native city.

Wagnerian Influence

Magnard, it will be recalled, was a pupil of Vincent d'Indy, whom he resembled in certain respects. In the present work, however, the predominating influence is that of Wagner. The score is constructed on the principal of the leitmotiv, and the general spirit of the opera reminds one of "Parsifal." The work gives the impression of having been very carefully planned, with much attention to the balance of parts and to the tonal scheme. The melodic line has clarity and distinction, but the music as a whole may be reproached with a lack of human feeling, even when the action takes place on earth.

The leading feminine roles were sung by Yvonne Gall as Truth and Marisa Ferrer as Giselle. M. Endrèze sang the baritone role of Guercœur and M. Forti that of Heurtal. The performance was conducted by François Rühlmann.

April is generally marked by a lull in the musical activities of Paris, as though the city were indulging in a short breathing spell before the rush of the *Grande Saison*, which gets under way toward the end of the month and continues with increasing momentum until the arrival of Summer.

"Blue Bird" Has Great Success

This year, however, the brilliant events of the *Grande Saison* were anticipated by the appearance of Yushny's musico-theatrical troupe, "The Blue Bird," which made its local debut at the Théâtre des Champs-Élysées on April 11. Readers of *MUSICAL AMERICA* already know something about this remarkable company, which is scheduled to visit the United States next season.

The repertoire of "The Blue Bird" is characterized by variety, originality and artistry. Even such a hackneyed subject as the "Song of the Volga Boatmen" is given a new and profound significance by these players, who make it the symbol of human toil. Another remarkable tableau is "The Barrel Organ," in which humor and pathos are naturally blended. In the realm of pure humor, the parody of the "Don Cossacks" is inimitable. Among the most striking examples of *mise-en-scène* are the tableaux entitled "Our Museum," with music by Borodine and Moussorgsky, "Souvenir of Switzerland" and "The Teaparty Around the Samovar," which for beauty of color-combinations could scarcely be surpassed. Even out of such a prosaic subject as "Dutch Cheese," these players can make a delightfully quaint and picturesque tableau. "The Blue Bird" players are always interesting, and



Yvonne Gall, Prominent in the World Premiere of Magnard's Posthumous Opera "Guerceur"

at their best they are unique. Their engagement at the Champs-Élysées continued until April 22, and it has been announced that they will return to Paris next season.

Weingartner Vindicated

Readers of *MUSICAL AMERICA* may recall that a special dispatch from Paris, printed in the issue of March 25, announced the cancellation of two appearances by Felix Weingartner as conductor of the Padeloup Orchestra, on March 7 and 8, owing to objections raised by certain nationalistic elements. The cancellation aroused a great deal of protest in artistic circles, and a campaign in favor of Weingartner was set on foot by the French theatrical and musical newspaper *Comœdia*. The French public quickly responded to this appeal to its traditional courtesy and sense of justice, with the result that Weingartner was re-engaged for two concerts on April 16 and 18, the first at the Salle Pleyel and the second at the Théâtre des Champs-Élysées. On both occasions there was a capacity audience present, and the noted Austrian conductor was given a hearty ovation. So many people were unable to obtain seats for these concerts, that the management of the Concerts Padeloup engaged Weingartner for a third concert on May 20 at the last-named theatre.

New Stravinsky Work to Have American Premiere Next Season

Igor Stravinsky is completing a new concerto for violin and orchestra, which will be given its American premiere by the Boston Symphony under Koussevitzky, with Samuel Dushkin as soloist, on Jan. 1 next.

Mr. Dushkin to whom the work is dedicated, is now in Antibes, collaborating with Stravinsky on the orchestration. The concerto will be given its world premiere by the Berlin Philharmonic on Oct. 9, with Bruno Walter conducting and Mr. Dushkin as assisting artist.

Worcester Philharmonic Heard

WORCESTER, MASS., June 10.—The Worcester Philharmonic Orchestra Society gave its second annual concert on May 20 in Horticultural Hall. Albert W. Wassell conducted, and Helen F.

The program of Weingartner's first concert comprised the Overture to Weber's "Oberon," Beethoven's "Pastoral" Symphony and Berlioz's "Symphonie Fantastique." On the list of the second concert were Haydn's Symphony in G Major (No. 11), Schubert's "Unfinished" Symphony and Beethoven's "Eroica." Weingartner obtained remarkable results from the Padeloup Orchestra, which under his baton literally surpassed itself. In these days of spectacular conducting, it is a relief to observe Weingartner's style, with its almost rigid angularity and its extreme economy of gesture.

Tauber Film Delights Audiences

Richard Tauber's sound film, "La Marche à la Gloire," was shown for the first time in Paris at the Salle Pleyel on April 18. The popular German tenor also appeared in person in the second half of the program, when his singing delighted the audience. The performance was repeated.

Karl Elmendorff conducted the Straram Orchestra in two very successful concerts at the Théâtre des Champs-Élysées on April 24 and 26, with Nanny Larsen-Todsén as soloist. The first concert was divided between Beethoven, Richard Strauss and Wagner. The second featured an all-Wagner program and was the more largely attended of the two.

Willem Mengelberg appeared at the head of the Amsterdam Concertgebouw Orchestra in two concerts at the Salle Pleyel on April 28 and 29. The first of these concerts was a Beethoven Festival, comprising the "Coriolanus" Overture and the Eighth and Third Symphonies. The second concert was divided between Mahler's "Lied von der Erde," in which the contralto, Rosette Anday, and the tenor, Jacques Urlus, were the soloists, and a number of the more popular Wagnerian excerpts, including the Prelude and Liebestod from "Tristan und Isolde" and Lohengrin's Narrative. There were very large audiences at both concerts, and Mr. Mengelberg and his excellent orchestra were the object of prolonged applause.

The incomparable Aguilar Lute Quartet gave a concert in the Salle Gaveau on April 27, displaying their admirable art in compositions by Couperin, Bach, Mozart, Stravinsky, Falla, Albeniz, Halffter, Turina and Nin. As usual, the quartet delighted their audience, which was insistent in its demands for encores.

Jameson was soloist in Grieg's Piano Concerto in A Minor. Beethoven's Eighth Symphony and shorter works completed the program.

The Jenny Lind Women's Chorus, led by J. Fritz Hartz, appeared at Avon on May 17, with Marie Sundelius as soloist.

JOHN F. KYES, JR.

Portland Orchestra Visits Norway in Maine

NORWAY, ME., June 10.—With every seat sold in advance, the Portland Municipal Orchestra played before an enthusiastic audience in the Town Hall on April 30. Conducted by Charles R. Cronham, municipal organist, the orchestra repeated the program it gave in Portland on April 12. May Korb, coloratura soprano, and Katherine Hatch, cellist, were assisting artists. Howard W. Clark accompanied.

A. W. J.

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Musical Folk Seen in Springtime Occupations



Ernestine Schumann-Heink, with Her Son, Henry, at Her Home in Coronado, Cal. The Diva Celebrated Her Seventieth Birthday by Singing in an Orchestral Concert for Unemployed Musicians in Los Angeles



Some Notables Snapped at a Ship's Concert on the Outgoing Aquitania: Left to Right, Beniamino Gigli, Mme. Gigli, Governor Franklin Roosevelt of New York, and Rosa Ponselle. Enzo Gigli, son of the Tenor, Is Seen in the Rear Between His Parents, and Edith Prillik, Secretary to Miss Ponselle, at the Extreme Right

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Above, Louis Persinger Instructs Guila Bustabo, Fourteen-Year-Old Violinist, Who Gives Her First New York Recital Next Season

At Left, George Fischer, President of J. Fischer & Bro., Publisher of "Peter Ibbetson," Produced This Season by the Metropolitan Opera, Is Seen Aboard the Conte Grande with Giulio Setti, Chorus Master of the Metropolitan (right)

At Right, Gina Pinnera, Soprano, Strolls at Atlantic City with the Baroness Helene Nostitz von Hindenburg (left), Who Recently Lectured Here, and Prince Biron



Clare Clairbert, Belgian Coloratura Soprano, on a Promenade with the Director of the Casino at Paris-Plage, a Seaside Resort

At Right, Joseph Litau, Conductor of the Omaha Symphony (third from right), Enjoying a Picnic at the State Fisheries Near the Nebraska City, with Mrs. George D. Tunnicliffe, Manager of the Orchestra, and Mrs. Tunnicliffe's Parents



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In the Wake of the Festivals

AS annual festivals are held throughout the country, forming a kind of collective climax to Winter activities, one may thoughtfully survey them in a questioning spirit. How much do they contribute to general progress? What is their net value? Are they as important as they seem at first glance? Do they really stimulate interest in music? Or is their character more spectacular than soundly cultural?

The British choral festival, taken as a model by the founders of our American festival programs, was likened by Sir Arthur Sullivan to a boa constrictor. Audiences gorged, he said, gulping down in a few days more food than they could comfortably digest, and suffering inevitable somnolence afterward. Probably Sir Arthur's wisecrack had some truth in it; but, like most generalities, it has left a way open to analytical debate.

There can be no doubt that people in the smaller or more remote centers think more positively about music after a festival than they did before it was held. The fact that choral programs entail months of preparation, even if the final achievement be not up to metropolitan standards, stirs a community interest that could not be aroused were the concerts given without this intensive application. Music thus receives a publicity which is not only useful, but immensely valuable. A performance of an oratorio, for example, may be just as good if it stands alone; but it will attract more attention if it is

associated in the public mind with other concerts. There is something in the word "festival" that quickens the imagination as the title "concert" cannot do. The latter has become to a large extent commonplace; the former has special and invigorating connotations. One goes to a festival with expectations keyed up, with a sense of taking part, if only as an auditor, in something particularly impressive. And the layman, a vitally important figure in the musical situation, is thereby prompted to give the question of music more thought than it would otherwise receive from him.

If the festival ended with the final chord of the last program, the cynic might find stronger champions of Sir Arthur's humorous criticism. But such concentrated concerts are followed by a spreading wake, like the wake of a ship.

"Honor" Where Payment Is Due

INDUBITABLY important in a prize competition is the list of judges to pass upon the works submitted by competing composers.

Hardly a prize composition contest has been held on which a committee of distinguished musicians has not served. They are requested by the sponsors of the competition to give their services, so that prizes, ranging from \$10,000 to \$500, occasionally less, may be bestowed on the lucky winners.

In the execution of their duties as judges, the musicians singled out for this "honor" are obliged to give weeks of their time to the examination of the scores submitted. This is taxing work, work which, coming after the daily stint, is especially arduous. Conscientious judges give all that is in them to a careful and scrupulous examination of each and every score, a task which, in the case of orchestral compositions, means reading scores of sixty to one hundred pages each and occupies much time and thought.

Organizations holding prize competitions ought first to appropriate a sum of money to be devoted to adequate fees for the judges of the competition.

They should remember that there could be no Hamlet without a Prince of Denmark. There could be no prize awarded without judges. Better work would be done by judges if they were remunerated for their work, instead of "honored" by being asked to devote time, gratis, to a difficult and thankless job.

PADEREWSKI, unfailingly observant, has expressed pleasure in the fact that more young people are seen at American concerts than when he first came to this country. Referring to those days, he says, "My audiences were composed almost wholly of adults, though there were a few babies brought, I presume, because their parents had no one to leave them with at home. Often they cried, but somehow crying babies have never disturbed me." Artists who are proud of being sensitive might remember this when extraneous conditions tempt them to a display of temperament.

In sending in changes of address at the beginning of the vacation period it is earnestly requested that both the Winter address and the address to which the paper is to be mailed during the Summer be given. It is our desire to cooperate in every way, and to this end we make the request that changes of address be sent to us in explicit form.

Personalities



Symphonic Music and Jazz Go Hand in Hand When Bruno Walter (Left) and Paul Whiteman Exchange Greetings—All on a Summer's Day in Hollywood Several Years Ago

Sink—In Detroit recently Dr. Charles A. Sink, president of the School of Music of the University of Michigan, delivered an address on "Music in Our Colleges and Universities" before the Michigan Federation of Music Clubs and the sixteen Federated Music Clubs of the city.

Gall—In the Parisian newspaper *Le Carnet*, which recently held a symposium on the subject of the eligibility of women for the French Academy, Yvonne Gall, the noted soprano, took up the cudgels for the feminist cause with a letter emphatically in the affirmative.

Goossens—The composition of a four-act opera, "Don Juan," is engaging the attention of Eugene Goossens, conductor of the Cincinnati Symphony Orchestra. The libretto was completed by Arnold Bennett shortly before his recent death. Mr. Goossens and Mr. Bennett collaborated in the opera "Judith," which was presented at Covent Garden and in Philadelphia in 1929.

Hurok—Upon his arrival in London the other day, S. Hurok, New York impresario, immediately laid a tribute of flowers at the last resting place of Anna Pavlova, whose manager and friend he was for many years. Near the east wall of Golders Green Crematory, in a simple urn, repose the ashes of the lovely dancer.

Buell—A program of diversified interest marked Dai Buell's annual May Day party at her Aloha Bungalow in Newton Centre, Mass. The weather was ideal and scores of Boston music lovers attended. Features of the entertainment were a Maypole dance and other traditional numbers performed by members of the English Folk Dance Society.

Damrosch—Walter Damrosch is receiving felicitations on the fiftieth anniversary of his entry into American musical life. It was in May, 1881, when he was eighteen, that his father, Leopold Damrosch, entrusted him with the drilling of a chorus of 1,200 for a festival in the Seventh Regiment Armory. In 1885, after his father's death, Mr. Damrosch became conductor of Wagnerian opera at the Metropolitan and of the New York Symphony, retaining the baton of the latter organization for forty-one years.

What They Read Twenty Years Ago

in MUSICAL AMERICA for June, 1911

Where Are the Fees of Yesteryear?

The highest priced violin teacher in London just now is Leopold Auer, teacher of Kathleen Parlow and Mischa Elman, who charges ten dollars a lesson.

~1911~

Are They Bootleg?

Degrees are the dissipation of England's musicians. Consequently, a startling disproportionate decrease of "musical bachelors" is regarded as nothing short of a calamity.

~1911~

Truth Is Found . . .

When the result of the contest in which Horatio Parker was the prize winner with his opera "Mona" was announced to the composer's family, the youngest daughter exclaimed, "Wasn't it lucky, Papa, that the other operas were so bad!"

~1911~

Oh, Yeah?

It was Mendelssohn who first put fairies into the orchestra.

~1911~

Hail the Pioneer!

The new violin concerto which Max Bruch recently completed received its first American performance by Maud Powell at the Litchfield County Festival in Norfolk, Conn., on June 8.

~1911~

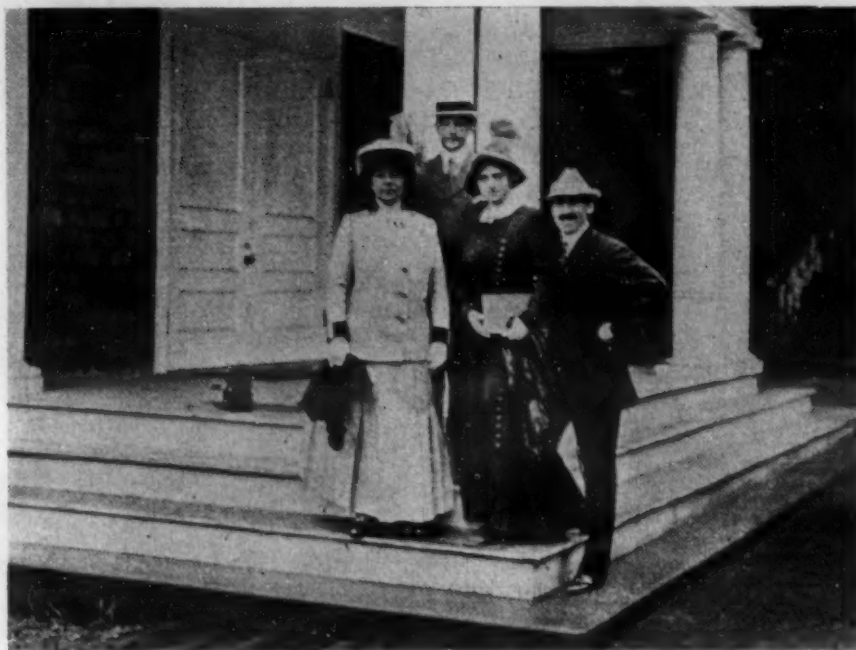
What Became of It?

The Dutch poet Heijermans is to write the libretto for the opera Puccini is going to compose, with Franz Hals for the central figure.

~1911~

They Had 'Em Even Then!

The annual meeting of the Oliver Ditson Society for the relief of Needy Musicians was held on May 19.



Prominent Among the Celebrities Taking Part in the Norfolk, Conn., Festival Back in June, 1911, Were Louise Homer, Henry Hadley, Alma Gluck, and the Late George Hamlin. Photographed in This Grouping for Musical America. Dr. (then Mr.) Hadley Had Just Conducted the Premiere of His Symphony No. 4, "North, East, South, West"

NATIVE SCORES SOUGHT

Society for Publication of American Music Opens Contest

The Society for the Publication of American Music is now receiving manuscripts of chamber music compositions by American composers in its thirteenth annual competition, which closes on Oct. 15.

Through these contests, the society aims to solve two of the chief problems of the American composer: to publish his compositions, especially chamber music, and to find a musical public for them. In addition to affording a channel for publication, the society, through its method of distribution to its members, is able to assure the composer that the works will be performed.

As previously announced, composi-

tions should be the work of American citizens or of composers who have applied for citizenship. Manuscripts should not bear the composer's name, but should be marked with a pseudonym. The composer's name and address and postage for the return of the manuscript should be enclosed in a sealed envelope marked on the outside with the pseudonym. Manuscripts should be sent to the secretary of the society, Oscar Wagner, at 49 East Fifty-second Street, New York, before Oct. 15 next.

Van Hoogstraten to Conduct Beethoven Performances at Bonn

Willem van Hoogstraten, conductor of the Portland Symphony, who will lead the New York Stadium Concerts for his tenth consecutive season from July 7 to 27, has been engaged by the city of Bonn for four Beethoven programs, including two performances of the Ninth Symphony. The concerts are scheduled for June 19, 20, 21 and 22. Mr. van Hoogstraten will also lead players of the Philadelphia Orchestra in the Summer series at Robin Hood Dell, from July 28 to Aug. 3.

Naumburg Concerts Opened in Central Park

A series of four Naumburg concerts by the Kaltenborn Symphony Orchestra on the Mall in Central Park was opened on the evening of May 30. Other programs will be given on July 4, July 31, and Labor Day. The concerts are the gift of Walter W. and George W. Naumburg, in memory of their father, the late Elkan Naumburg.

Utica Club Engages Artists

UTICA, N. Y., June 10.—The B Sharp Musical Club announces that concerts will be given next season by Lily Pons, Robert Goldsand and Richard Crooks. These events will take place in the Fox Utica Theatre, which seats 1,504 and has recently been redecorated.

E. K. B.

Cap and Bells

Pleasing the Constituents

RECENTLY Deems Taylor confided to readers of the New York American his idea of a real news item. This was a Congressman beginning a speech on the floor of the Senate with "To blaze with my constituents. . . ." Instead, wily seekers for office have been known to hire brass bands and even whole operatic troupes to please the fickle populace. Somewhat in the same way, Nero cultivated the violin and provided free circuses.

* * *

This perturbation about votes seems to have seriously affected the politicians of old Rome, as a recent discovery made near Budapest tends to show. On the site of the former city of Aquincum an antique organ with a bronze keyboard and silver pipes has been dug up. An inscription shows that the instrument was presented to the Guild of Wool Weavers by one Caius Julius, the magistrate of the city.

Exactly what tunes were played by the public-spirited Maecenas, who thus sought to ingratiate himself with the electorate, we do not know. Possibly "Tammany" and "Sidewalks of New York." . . .

Cat-Calls

AN opera singer was recently granted \$9,000 by a Chicago jury for damages sustained when she was hit by a truck.

Though being struck by a motor lorry is a much less comfortable experience than collision with a corsage bouquet, this lady's lot was more estimable than that of certain singers in Russia. There it was recently the delightful custom to cast dead cats at artists who failed to hit the public taste.

* * *

This method of solving the scavenging problem, though delightfully Slavic, was hardly the sort of incident which could be quoted to advantage in press notices. Though she might with great presence of mind pretend that it was but a bit of ermine shed by a moulting evening wrap, even a lone kitten might seriously damage a prima donna's reputation. . . .

Jarecki Works Performed in Warsaw

WARSAW, June 1.—The State Publishing Society, jointly with the Warsaw Friends of Music, sponsored a concert in honor of Tadeusz Jarecki, Polish composer, who lives in New York. The program of his compositions, given on April 27 at the Conservatory Hall, included the first performance of his new String Quartet, Op. 25, played by the Dubiska Quartet, a Rondo for trio, Op. 11 and songs, Op. 5, with the accompaniment of strings, sung by Louise Llewellyn Jarecka, the composer's wife.

Rudolf Serkin Reported Planning American Visit

BERLIN, June 1.—Rudolf Serkin, pianist, who is noted both as recitalist and as a co-artist in chamber music programs with Adolf Busch, the violinist, is reported to be planning a visit to the United States next season. It is said that he will appear in New York both as recitalist and in sonata programs with Mr. Busch when the latter makes his projected first American tour.



MISCHA ELMAN

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Curtis Institute Trains Young Musicians for Responsible Posts



Musicians Trained at the Curtis Institute Whose Outstanding Work Has Been Rewarded by Important Assignments: Above, Sylvan Levin, Assistant Conductor of the Philadelphia Grand Opera Company, Who Has Appeared Also as Leader of the Curtis Symphony; and Edwina Eustis, Contralto, Who Has Won a Naumburg Foundation Debut Recital in New York Next Season. Below (Left), Marie Buddy, Mezzo-Soprano, Who Has Been Engaged by the Chicago Civic Opera Company for Next Season, and Marie Chalifoux, Awarded a Three Years' Contract as First Harpist of the Cleveland Orchestra

PHILADELPHIA, June 10.—A notable place among the world's leading music educational institutions has been taken by the Curtis Institute of Music since its founding seven years ago by Mrs. Mary Louise Curtis Bok.

The institute, situated in three large buildings in Rittenhouse Square, has been enabled by the generosity of Mrs. Bok to secure some of the world's leading teachers of music. The student body of the school, chosen by examination, is restricted to young musicians of the highest qualifications. The ideal of musicianship is stressed, and the musical training provided is notable for its thoroughness.

With the appointment of Josef Hofmann, famous pianist, to the post of director of the school in 1927, a new era opened for the institute. The educational policy of the school was broadened, with the placing of all students on a scholarship basis, the extension of opportunities for public appearance, and the supplying of financial assistance in launching the careers of those who had completed their courses of study. A novel feature was the provision of vacation periods of study for pupils under the tutelage of their teachers, at the expense of the school.

New Departments Founded

One of the steps in widening the scope of the curriculum was the development of orchestral work. A special department for training accompanists was founded, under Harry Kaufman—the first to be organized in a major music school. Another department developed under Mr. Hofmann's direction

was that of ensemble playing, with stress on the training of soloists.

A concert series was inaugurated in Casimir Hall, in which qualified students were presented, and engagements in leading schools and civic organizations in and near Philadelphia were provided. In 1927-28 arrangements were completed with the Columbia Broadcasting Company for a weekly radio concert by students during twenty weeks over a national network.

Notable Symphonic Program

The establishment of the Curtis Symphony Orchestra, in which students of the school were provided with the opportunity of gaining practical ensemble work, was followed by the presentation of concerts, first in Philadelphia, and subsequently in other cities, including New York (Carnegie Hall), Washington, Boston, Baltimore, Harrisburg and elsewhere.

The orchestra, under Emil Mlynarski, was signally honored in the season just concluded by being chosen to take the place of the New York Philharmonic-Symphony in two Sunday broadcasts over the Columbia System on Nov. 30 and Dec. 7. Student soloists heard with the organization in these programs were Judith Poska, violinist, and Martha Halbwachs, pianist, the latter a pupil of Mr. Hofmann and the former of Lea Luboshutz.

Operatic Training Provided

A major step in the broadening of policy was the provision made for operatic training—opportunities for which had been much restricted in the United States because of an absence of smaller



A Quintet of Curtis Artists Who Have Achieved Prominence in Performances of the Philadelphia Grand Opera Company: Above, Rose Bampton, Contralto, and Abrasha Robofsky, Bass; Center, Conrad Thibault, Baritone; Below, Paceli Diamond, Soprano, and Albert Mahler, Tenor

operatic companies to provide engagements for young artists. A measure of the greatest importance for students in this field was the affiliation in the Spring of 1929 between the Curtis Institute and the Philadelphia Grand Opera Company, and the appointment of Mrs. Bok as chairman of the board of directors of the company. A unique opportunity was provided by this affiliation for students of the Curtis Institute to appear in operatic roles with the company. During the following season more than twenty students appeared in 100 roles, including a half-dozen major parts in a score of operas.

The creation of a department of campanology marked the second such course to be established anywhere. Recently a department of music criticism has been launched under the direction of Oscar Thompson, critic of the New York *Evening Post* and associate editor of *MUSICAL AMERICA*.

Work in Chamber Music

In 1927 a series of free chamber music concerts on Sunday evenings in the Pennsylvania Museum of Art was established. The five programs have

become an annual feature of the institute's activities.

Under the direction of Dr. Louis Bailly, this series has included the performance of many major works. The last season witnessed the first American performance of the Requiem by Gabriel Fauré by a chorus of one hundred students, and the orchestra, with Natalie Bodanskaya, soprano, and Conrad Thibault, baritone, as soloists. Robert Cato was at the organ.

Young Conductors Active

Sylvan Levin, a student of conducting under Mr. Mlynarski, was appointed assistant conductor of the Philadelphia Grand Opera Company, and last October made his debut as leader of "Gianni Schicchi" by Puccini. This conductor was appointed by Leopold Stokowski to assist in the preliminary training of the choruses for the American premiere of Alban Berg's "Wozzeck," given by the Philadelphia Grand Opera Company. During the last season, Mr. Levin successfully led a performance of "Faust," when Mr. Mlynarski became indisposed. He also

(Continued on page 41)

DALLAS SYMPHONY ENDS ITS SEASON

Nina Koshetz Is Soloist—
Work by Carl Venth
Presented

DALLAS, June 10.—The Dallas Symphony closed its sixth season under the conductorship of Paul Van Katwijk with a gala concert in Fair Park Auditorium recently. Nina Koshetz, Russian soprano, was the soloist, receiving an ovation for her singing of the aria "Pace, Pace Mio Dio" from "Forza del Destino" by Verdi, compositions by Gretchaninoff, Rimsky-Korsakoff and Moussorgsky, and her own "Bells of Home."

Carl Venth, concertmaster of the orchestra, conducted his tone-poem, "Dionysius," which was much enjoyed by the large audience.

Beula Duffey, eighteen-year-old Canadian pianist, played with the orchestra Liszt's Twelfth Hungarian Rhapsody, and proved herself an artist of much promise and charm. She was warmly applauded. The other orchestral numbers were two excerpts from Wagner's "Götterdämmerung" and Victor Herbert's "Irish Rhapsody."

Festival at Denton College

The orchestra made its first out-of-town appearance this season at Denton, when it gave the opening program of the annual Southwestern Music Festival, sponsored by the College of Industrial Arts. Mr. Van Katwijk conducted. The soloists with the chorus for a performance of "The Rose Maiden" by Cowen, at the festival were Mrs. Roger Neeley, soprano; Katherine Buckner, contralto; T. K. Johnson, tenor; and Warren Wood, baritone. Compositions by Texas musicians were given in a morning concert. Carl Wiesemann, organist, of Dallas, a member of the music faculty of C. I. A., gave a program.

The Civic Music Association concluded its first season with a concert by Coe Glade, mezzo-soprano of the Chicago Civic Opera, and the Gordon String Quartet, in McFarlin Auditorium. Willard Rhodes played accompaniments for Miss Glade.

The Royal Russian Chorus conducted by Princess Agrevana-Slaviansky, was heard in a program of songs and dances at Fair Park Auditorium as the last attraction of the American Legion-Harriet Bacon McDonald course.

Beula Duffey, in addition to her appearance as soloist with the Symphony was presented by the school of music of Southern Methodist University and in a program at the Dallas Woman's Club.

MABEL CRANFILL

PITTSBURGH.—The Pittsburgh Musical Society recently gave a concert for the benefit of unemployed musicians.

Europe Gives Welcome to Soprano from America



© Alfred Eisenstaedt, Berlin

A Part of the Audience Which Heard Dusolina Giannini in Her Most Recent Recital in Berlin, a City in Which She Also Made Appearances in Dramatic Operatic Roles

DUSOLINA GIANNINI recently concluded a three months' tour of Europe, which opened with a recital in Jena on Feb. 6 and ended with her second Berlin recital of the season on May 19. The American soprano was heard in two operatic appearances in Berlin and eight in Hamburg; two appearances as soloist with the Berlin

Philharmonic, and one with the Frankfurt Symphony; as well as in recitals in Stettin, Halle, Darmstadt, Wiesbaden, Essen, Danzig, Breslau, Königsberg, Hamburg, Kiel, Vienna, Budapest, Cologne, Düsseldorf and Elberfeld.

Miss Giannini's operatic performances in Hamburg and Berlin included appearances in "Aida," "Madame Butterfly," "Cavalleria" and "Don Giovanni." In Hamburg she made her first appearance as Tosca, the success of which was recently reported in *Associated Press* cable dispatches. She had forty curtain calls, and there were demonstrations of

enthusiasm outside the opera house and before her hotel.

The soprano will spend the Summer in travel, rest and the making of phonograph records. In the middle of September, she will open another concert itinerary abroad, which will occupy her until Christmas. She will make more operatic appearances in Hamburg, adding the role of Carmen to her repertoire.

She will then return to America to make a coast-to-coast tour extending from the end of January to the first of May in 1932.

Mary Newell Makes Debut in Dance Recital

Mary Newell, dancer, was seen in her debut recital in New York on Saturday evening, June 6, in Roerich Hall. The accompanists for Miss Newell were Dauphin Chu of Changsha, flutist; Chester Su of Suchau, violinist; and Violette Chantal, pianist.

Miss Newell's dancing is of the modern school, at times reminiscent of Mary Wigman's, and her work is of a highly dramatic order. Her sense of interpretation of subjects such as "Fear," "Bacchanal" and "Incense" was extremely good.

The choreography and the dramatization of her thirteen numbers were created entirely by Miss Newell. B. W.

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HAVANA ORCHESTRA CONDUCTED BY GANZ

Leader Also Takes Part as Piano Soloist—Sanjuan Work Presented

HAVANA, June 1.—A gala performance was given by the Philharmonic Orchestra on April 26, when Rudolph Ganz, especially engaged for this concert, appeared as conductor and as pianist. Mr. Ganz had been heard here several years ago, and many admirers were on hand in the National Theatre to give him a cordial welcome. His solo offering was Grieg's Concerto in A Minor, with Pedro Sanjuan leading the orchestra; and in this, as in the numbers he conducted, Mr. Ganz's art was greatly appreciated. On the program were a new work by Mr. Sanjuan, "Iniciación," in addition to Beethoven's Eighth Symphony, the "Meistersinger" Prelude and numbers by Borodin and Berlioz.

The Havana Symphony Orchestra gave a concert on April 19 with Zoila Galvez as soloist. Music by Charpentier, Pastor, Bellini, Delibes and Roig figured on the program. On May 17 the musicians played in the National Theatre, giving works by Ippolitoff-Iwanoff, Ignacio Cervantes and Wagner. Carmelina Delfin appeared as piano soloist, playing Mendelssohn's Concerto in G Minor, and a Prelude in D Minor composed by herself and arranged for orchestra by Gonzalo Roig.

Pianists Appear in Recitals

The Pro-Arte Society presented José Iturbi in piano recitals on May 5 and 6 as the closing attraction of its season. The Duncan Dancers had earlier appeared under the society's auspices.

José Echániz, Cuban pianist, gave a recital at the Auditorium. On his program were compositions of Bach, Liszt, Chopin, Nin, de Falla, Turina and Debussy.

The novel Fine Arts Society for Children, inaugurated in February, has been holding two auditions monthly in the Encanto Theatre with decided success. The last, on May 20, was dedicated to Cuba. Margot Ros, seven years old, played "Dances" by Laureano Fuentes, and old Cuban songs were sung by the children. Maria Cervantes de Aulet, interpreter of native music, cooperated, playing and singing.

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[Thomas S. Jones, Jr.]

I STROVE WITH NONE *D to A*
[Walter Savage Landor]

SWANS *B natural to F sharp*
[Sara Teasdale]

JOY *D sharp to G*
[Sara Teasdale]

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Nyack Music Club Has Musicians as Guests at Annual Luncheon



Symzak
Mrs. Ethel Mann, President of the Nyack Morning Music Club

NYACK, N. Y., June 10.—The annual luncheon of the Nyack Morning Music Club took place on May 29, when the guests of honor were Gina Pinnera, soprano; Henry Hadley, composer-conductor; A. Walter Kramer, editor-in-chief of MUSICAL AMERICA, Mr. and Mrs. Aaron Bastedo and Ruggiero Tortoreto.

Mrs. Mann introduced the guests, short talks were given by Mr. Hadley and Mr. Kramer, the others simply rising to acknowledge the applause. Mme. Pinnera, who is an honorary member of the club, offered an informal program after the luncheon in the adjoining rooms, singing beautifully Mr. Hadley's songs, "Departure" and "Now the Lilac Tree's in Bud," and the Kramer song, "The Last Hour," with the composers at the piano.

Helen Saum Fraser sang with much charm "To Spring" by Curran and "Love, I Have Won You" by Ronald, accompanied by Marry E. Riker.

Catherine Redfield Heard in Wurlitzer Recital

Catherine Redfield, soprano, was heard in an informal recital of songs and arias in Wurlitzer Hall on the evening of May 20, with Juan Nazarin as accompanist. Miss Redfield's program included songs of Schubert, Brahms, Rimsky-Korsakoff, Respighi, Sibella, Delibes and Gounod. The audience was a large and friendly one, and Miss Redfield was compelled to sing an encore following each group. Her well-trained voice possessed a wide range and her pianissimo singing was especially delightful. Miss Redfield is an artist pupil of Grace Dorée of New York.

Mme. Dore-Lyon and Daniel Wolf were at the piano for the performance of their songs. Mr. Nazarin played two solo groups. B. W.

Traverse City Chorus Gives "Faust"

TRAVERSE CITY, MICH., June 10.—The Civic Chorus, conducted by Matilda Bartak McManus, gave a performance of "Faust" in the High School auditorium on the evening of May 4. The principal roles were sung by Kathryn Trude, Maurice Parmalee, the Rev. F. D. King, the Rev. H. R. Towne, Mrs. Jean Panter, E. B. Yingling and Charles J. Kneeland. Mrs. Timothy Temple was the piano accompanist.

ORCHESTRA CONTEST HELD IN CLEVELAND

Severance Hall Broadcast Room Used for First Time at Finals

CLEVELAND, June 10.—The first music sent over the air from the broadcasting room in Severance Hall was a feature of the third National School Orchestra Contest, held on May 14, 15 and 16. At this broadcast, heard in the final event, Russell V. Morgan, directing supervisor of music in the Cleveland schools and president of the Music Supervisors' National Conference, conducted an orchestra of 160 picked from the competing organizations. The total number of performers was 300, the program including a broadcast from the stage in the main auditorium.

Sponsors of the competition were the School of Education of Western Reserve University, the Musical Arts Association, the Cleveland schools, the Music Supervisors' National Conference, and the Bureau for the Advancement of Music.

The national committee included Joseph E. Maddy, Ann Arbor, general chairman; C. M. Tremaine, New York, general secretary; Austin A. Harding, Champaign, Ill., chairman of the band section; Victor L. F. Rebmann, Yonkers, N. Y., chairman of the orchestra section; Clarence Byrn, Detroit, chairman of the class instruction section; J. Leon Ruddick, Cleveland, general chairman of contest committees, and Max T. Krone, Cleveland, chairman of the hospitality committee.

How Ratings Were Governed

Orchestras reaching the national finals at Cleveland were classified according to their performance of compositions governing this rating. The first movement from the César Franck's Symphony was required from Class A, the ballet music from "Rosamunde" from Class B, and the "Song of India" from Class C. In addition each group played a composition chosen from a list of fifty-two works.

Winning ensembles in the Class A finals were from Glenville High School, Cleveland; Central High, Flint, Mich.; John Adams High, Cleveland, and Lakewood High, Lakewood, Ohio, in the order named. Judges were: Lee M. Lock-

hart, special supervisor of instrumental music, Pittsburgh schools; Vladimir Bakaleinikoff, assistant conductor, Cincinnati Symphony; Chalmers Clifton, New York; Clarence Byrn, of the public schools in Detroit, and George Dasch, Chicago.

Other orchestras were rated in the following order: Class C, Decatur, Mich.; Evans City, Pa.; Mentor, Ohio, and Greencastle, Ind. Class B, Roosevelt High School, East Chicago, Ind.; Ottawa, Kan.; Adrain and South Haven, Michigan.

Winners in solo events were: Martha Marquart, George O'Brien, James Caesar, Florence Geschwind, Miriam Shulman and Nathan Gordon. Winning ensembles were from Glenville and West Technical high schools, Cleveland, and Elkhart, Ind. The judges in these events were Don Morrison, Maurice Kessler, John Fraser, all of Oberlin Conservatory; Beryl Rubinstein, Cleveland Institute of Music, and Lucille Johnson Bigelow, Eastman School of Music.

MARGARET ALDERSON

Notable Concerts Planned for Summer School at Fontainebleau

Among the concerts to be given for the students at the eleventh session of the Fontainebleau School of Music this Summer are recitals by Marcel Dupré, Madeleine Grey, Maurice Maréchal and Hilda Roosevelt, according to recent announcement by the American committee. There will also be festivals of the compositions of Pierné and Widor, arranged by the composers, and a Saint-Saëns festival, arranged by and participated in by Isidor Philipp, the head of the piano department.

Ballad by Charles Lagourgue Dedicated to Zamah Cunningham

CHICAGO, June 10.—"Dream of Love," a short ballad with lyric by Dr. Roland Roderick Rains and music by Charles Lagourgue, noted flutist and former president of the Alliance Française, has been dedicated to Zamah Cunningham, soprano, now appearing with the "Apron Strings" company at the Playhouse. The excellent lyric is well interpreted by the alluring melody provided by Mr. Lagourgue. M. M.

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BALTIMORE GROUPS IN SPRING EVENTS

Castelle Leads Chorus— Colored Orchestra in Debut Concert

BALTIMORE, June 10.—The seventeenth annual concert of the Baltimore and Ohio Glee Club, under George Castelle, on May 20 at the Lyric, ranged from Palestrina to contemporary American composers. Among the latter representation was given to H. Walford Davies, Mark Andrews, Ralph Baldwin, Daniel Protheroe, Harvey Gaul, Marshall Bartholomew and Franz C. Bornschein.

The program included a first performance of "Song of the Steppes," a choral transcription made by Mr. Bornschein of Tchaikovsky's "Marche Slave." The soloists were Helen Stokes, soprano; Bernard Kossine, tenor, and Robert Wiedefeld, Robert Southard and H. A. Zinser, baritones. Virginia Castelle was the accompanist for the soloists, and Charlotte Rodda Reed and Wilmer T. Bartholomew for the chorus.

Under Charles L. Harris, the newly organized Baltimore City Colored Orchestra gave its first concert on May 20 at Douglass High School. A large audience greeted the players and welcomed their work with enthusiasm. The program included Schubert's "Military March," the Overture to Adam's "If I Were King," a Beethoven Minuet, Lake's "Among the Roses," the Intermezzo from "Cavalleria Rusticana," Nevin's "Venetian" Suite and the Overture to Nicolai's "Merry Wives of Windsor." Ruth Lee McAbee, soprano, was the soloist in an aria from "Aida" and Becker's "Springtime." The new venture is being sponsored by the Municipal Bureau of Music, of which Frederick R. Huber is director. F. C. B.

Josephine Forsyth Heard before Trenton Contemporary Club

TRENTON, June 10.—Josephine Forsyth was heard on May 19 before the Contemporary Club of this city in her "Lyric Thoughts of Twilight," a dramatic study of several stages in life, accompanied by music. Miss Forsyth's sympathetic soprano voice was heard to advantage. Attractive settings and lighting effects added much to the effectiveness of the program.

Frieda Hempel to Sing at Ocean Grove

Frieda Hempel has been engaged for a recital at the Ocean Grove Auditorium on Aug. 15. Miss Hempel postponed a trip to Europe in order to fulfill several Summer engagements arranged for her by the Betty Tillotson Concert Direction.

Famed Artist Returns from Europe for Summer Stay on Pacific Coast



Bonney, Paris

The Noted American Soprano, Marcella Craft, in Her Munich Studio

AFTER an absence of five years, Marcella Craft returned to this country on the Saturnia on June 1, accompanied by her mother. She spent a few days in New York before going to Riverside, Cal. There she will have her Summer's holiday, devoting a part of her time, however, to teaching some pupils, who are awaiting her arrival.

Those who recall her superlative operatic portrayals, her Madama Butter-

fly and Violetta, to name but two, and her extraordinary gifts in recital singing—her memorable lieder recital at Aeolian Hall a decade ago devoted to Richard Strauss and Hans Pfitzner, will understand her success in the Bavarian capital as a teacher of singers. At her "school of opera" Miss Craft is producing artists, who are singing in many Central European opera houses, artists trained by her in voice and action after the great traditions which she herself always exemplifies. She is also heard there in opera, making fewer appearances, however, than in former years, when she devoted her whole time to singing.

In late August, Miss Craft will leave California, remain in New York for a brief period and sail for Germany to resume her activity in Munich.

Mrs. Yeatman Griffith Again to Head Atwater Kent Auditions Group

Mrs. Yeatman Griffith has accepted the chairmanship of the auditions committee for Eastern New York in the fifth national Atwater Kent radio audition.

Any young man or woman between the ages of eighteen and twenty-five years, inclusive, is eligible to compete for the ten music scholarships and cash awards, aggregating \$25,000. The search in the various States will again be conducted through a series of elimination tests. The country will be divided as before, into five geographical districts. From the representatives of the various States gathered at these auditions, one man and one woman entrant will be chosen as national finalists.

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BOSTONIANS HONOR CHADWICK'S MEMORY

New England Conservatory Forces and Apollo Singers Heard

BOSTON, June 10.—The president and trustees of the New England Conservatory of Music sponsored a memorial concert to George Whitefield Chadwick, its late director emeritus, in Jordan Hall on the evening of May 19, which drew a capacity audience. The Conservatory Orchestra, under Wallace Goodrich, was assisted by Marie Murray, contralto; the Apollo Club of Boston and the Conservatory Chorus, under Thompson Stone, and Albert W. Snow, organist.

Two of Chadwick's compositions, Overture "Adonais," and the hymn for male voices, "Ecce jam noctis," were included in the program. Other works heard were Bach's Chorale, "Jesus bleibet meine Freude"; "How Lovely Is Thy Dwelling-place," from Brahms's "German Requiem," the Adagio from the Symphony in B Flat Major by Chausson, a chorus from the "Redemption Hymn" of Parker, and the Chorale in B Minor by César Franck, arranged for organ and orchestra by Mr. Goodrich.

Triante Kefalas, Greek tenor, gave a recital in Steinert Hall on the evening of May 17, assisted by Virginia Kinsey, soprano. An appreciative audience gave the young singers much encouragement. Eileen Sutherland was the accompanist.

Leopoldo Angelone, artist pupil from the voice studio of Florilla Shaw, gave a recital in Steinert Hall on May 26. Mr. Angelone possesses a fine baritone voice, which he used with intelligence and musicianship. W. J. PARKER

Schubert Memorial Artists Heard in Philadelphia Concert

PHILADELPHIA, June 10.—The local Schubert Memorial committee, under the chairmanship of Mrs. Randal Morgan, sponsored a concert at the home of Mr. and Mrs. E. T. Stotesbury recently. The artists heard were Phyllis Kraeuter, 'cellist, and Ruth Posselt, violinist.

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Festival Programs at Westchester Attract Throngs

WHITE PLAINS, June 10.—The Westchester County Music Festival, the opening concert of which was described in the last issue of *MUSICAL AMERICA*, was concluded on Saturday evening, May 23, with a program given by the festival chorus and orchestra, led by Albert Stoessel, and the Male Glee Club of Yonkers, Clifford E. Dinmore, conductor. John Charles Thomas, the noted baritone, was the soloist.

The program was opened with "The March Triumphant Thunders" from Elgar's "Caractacus" and the cantata "Land of Our Hearts" by the late George W. Chadwick. In both of these Mr. Stoessel held the huge chorus well in hand and coordinated it with the orchestra in a manner to bring out the beauties of the two diverse compositions.

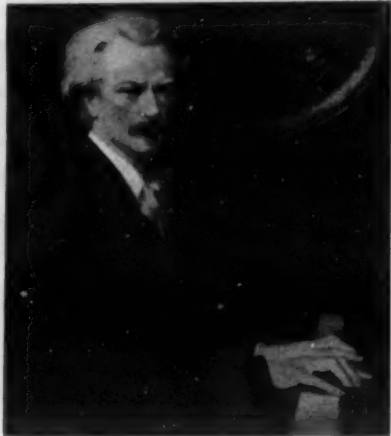
Mr. Thomas presented the "Di Provenza" aria from "Traviata" and the "Brindisi" from Ambroise Thomas's "Hamlet," singing both with such consummate artistry as to arouse his audience to a high pitch of enthusiasm. He was compelled to add the "Pagliacci" Prologue.

Work by Stoessel Played

The orchestra was heard in Mr. Stoessel's Lullaby, scored by him from an original violin version, and Tchaikovsky's Overture, "1812." These were received with much applause. Mr. Dinmore conducted the Yonkers Male Glee Club in Holst's "Dirge for Two Veterans," an arrangement of Henschel's "Morning Hymn," and the finale from Sullivan's "Gondoliers." The club, winner in the Westchester Choral Society's recent competition, gave an excellent account of itself.

Mr. Thomas added a group of songs by Rogers, Wolf, Guion and Head, with Lester Hodges at the piano, and again won his audience by the beauty of his singing.

The program closed with the "March of the Peers" from Sullivan's "Iolan-



A Brilliant Participant at Westchester, Ignace Jan Paderewski Played His Own Concerto in A Minor



Albert Stoessel, Conductor of the Festival Programs

the," the same composer's "Lost Chord" arranged for mixed chorus, Burleigh's choral version of "Deep River" and "Hail, Bright Abode" from "Tannhäuser." These were given by the festival chorus with orchestral accompaniment under Mr. Stoessel, making an impressive close to the concert. J.

Pianist Has Stirring Welcome

A huge audience, numbering 6000 musical enthusiasts, filled every available seat for the appearance of Paderewski on Friday evening, May 22. It was the Polish pianist's final appearance in America for the season, and thus took on the character of a gala farewell.

In Paderewski's performance of his Concerto in A Minor, accompanied by the orchestra under Albert Stoessel, there was much that aroused the listeners to ringing applause. But his finest playing was done in a Chopin group, including the D Flat Major Nocturne, the Scherzo in B Flat Minor, the F Sharp Minor Mazurka and the Etude



Mrs. Eugene M. Meyer, Chairman of the County Recreation Commission, Which Sponsored the Festival



Nicholas Muray
John Charles Thomas, Baritone Soloist at a Gala Concert Given with the Westchester Choral Society

in A Minor. The audience rose to greet him when he came out; it cheered him when he had finished his concerto and his group. It also demanded extras, among them a Chopin-Liszt transcription and Brahms's Hungarian Dances in F Sharp Major and D Major.

The big chorus, finely seconded by the orchestra, Scipione Guidi, concertmaster, and George Volkel at the organ, opened the program fittingly with César Franck's magnificent setting of the Hundred and Fiftieth Psalm, and further distinguished itself in choruses from three famous oratorios, "Thanks Be to God" from Mendelssohn's "Elijah," "How Lovely Is Thy Dwelling Place" from Brahms's "German Re-

quiem" and the "Hallelujah Chorus" from the "Messiah." Mr. Stoessel has developed his festival chorus to a point of genuine efficiency, promising brilliant things for the future. He also led the orchestra in a stirring performance of Liszt's "Les Préludes." All in all, a concert which in its solo and choral offerings was thoroughly enjoyable.

In reviewing the festival as a whole, one is impressed by the splendid work done by Mrs. Eugene M. Meyer, who as chairman of the County Recreation Commission, as well as of the festival's board of directors, has been untiring in establishing this event on the high plane it occupies. A.

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ST. LOUIS OPENS CIVIC OPERA SERIES

Municipal Company Sings Kollo Operetta in Forest Park

ST. LOUIS, June 10.—With promise of the finest and most up-to-date productions, the twelfth season of Municipal Opera was opened on the evening of May 29 in the Municipal Theatre in Forest Park. Under the personal direction of J. J. Shubert as general productions manager, and with a representative list of officers and directors, the light opera series will include a number of recent successes.

"Three Little Girls," with music by Walter Kollo, presented by the original cast that has been in Chicago for a year, augmented by the regular Municipal Opera orchestra of fifty picked musicians and a chorus of eighty-four, made a delightful impression on the large crowd that withstood the rain during its first performance. The beautiful music and interesting story of the operetta were made more attractive by the ingenious scenic investiture and use of the large revolving stage.

The cast included Gladys Baxter, Nancy McCord, Evangeline Raleigh, Clifford Newdahl, Hal Forde, Harry Puck, John Willard, Fred Leslie and many others prominent in light opera work. The dancing was skillful. The orchestra, under Giuseppe Bamboschek, is one of the best that has been assembled here.

Ernst C. Krohn presented Mamie Reed and Kathleen Wallace in a joint piano recital recently, both young artists playing very acceptably.

SUSAN L. COST

LYNN HAS SYMPHONY

New Massachusetts Orchestra Gives First Concert

BOSTON, June 10.—The new Lynn Symphony Orchestra, sponsored by a committee of prominent local citizens headed by the Hon. J. Fred Manning, mayor of Lynn, promises to become a permanent institution.

Edward I. Adelman is the conductor. The orchestra at present consists of thirty-five local players.

The first concert was given at the Woman's Club House, Lynn, on Sunday afternoon, May 24. The soloist was Leon Weltman, violinist, who played Bruch's G Minor Concerto with the orchestra. The audience was an enthusiastic one.

The fifth annual concert by the Malden Philharmonic Society, under Mr. Adelman, and the Weltman Conservatory Orchestra, led by Mr. Weltman, was recently given under the auspices of the Florence Crittenton League in the Centre M. E. Church, Malden. The assisting soloists were Apolyna Stoskus, soprano; Charlotte Levine, contralto; Mr. Weltman, violinist, and John Hermann Loud, organist. Mrs. Mary G. Reed and Dorothea Ohmart were the accompanists.

Althouse Visits Cuba to Give Concerts

Paul Althouse will appear as soloist with the Orquesta Filharmonica of Havana, Cuba, on June 28 and in recital two days later. Mr. Althouse will return to sing at the Stadium Concerts in New York and in a similar series in Philadelphia.

New Malipiero Opera Has Munich Premiere



A Scene from G. Francesco Malipiero's New Opera, "Torneo Notturmo," as Given at the Munich National Theatre Under the Title "Komödie des Todes": Light-Heart (Heinrich Rehkemper) Spirits Away the Beloved of Despair (Kurt Barré)

MUNICH, June 1.—Before the conservative chimes of the Tonkünstler Festival in Bremen had completely faded from the air, Munich opened her gates to the extremists. Through the initiative and efforts of Karl Büchtger, director of the Verein für zeitgenössische Musik (Society of Contemporary Music) and Hermann Scherchen, that indefatigable missionary of modernity, the city announced a Modern Music Week. It included an operatic premiere of universal interest to the world of music, that of G. Francesco Malipiero's new opera, "Torneo Notturmo," given at the National Theatre on May 15.

The Malipiero work, in H. F. Redlich's able German translation, is known as "Komödie des Todes" and is set to the composer's own libretto. It depicts the *comédie humaine* in its contrasting filaments of light and shadow, as typified by the divergent fates of life's optimists and pessimists. Like the old mystery plays, the characters (with the exception of Madonna Aurora) are nameless, while the two protagonists of the drama are designated by the personifying adjectives, *Der Hoffnungslose* (Despair) and *Der Sorglose* (Light-Heart).

In this comedy of death, Light-Heart seizes all the joys and pleasures of life with an almost brutal abandon, and fruition and personal gratification gravitate toward the magnet of his spiritual buoyancy. But Despair's armor of melancholy bars him from these Edens of the body and soul, until

in a surge of passion and moral desperation, he slays his opponent and conquers through the force of a regenerated will.

The action in each of the seven scenes is focussed on one episode, somewhat in the style of living pictures, and the scene is then knitted musically to the succeeding one by an orchestral interlude, whose brevity insures the requisite continuity of mood.

Adolf Linnebach evolved an extremely effective setting for these sombre "dramatic nocturnes." It adhered strictly to the author's minute instruc-

tions and caught the atmosphere of unreality communicated by the music and an action prevailingly projected in the subtle reaches of the spiritual nature. Beyond the few objects necessary to the action, which were thrown into the light, the stage was enshrouded in shadow and its outlines lost in the obscure folds of dark curtains.

Reverts to Older Tradition

In a recent article on the subject of his ideas, Malipiero is quoted as saying that in all his works, he has endeavored to recapture the true spirit of Italian music by a reversion to actual tradition. He considers it nothing short of debasement to view the nineteenth century melodrama as the source and national characteristic of Italian music. His works, therefore, follow an aesthetic impulse which is to provide new intellectual material for the modern Italian musical sensitiveness that has been poisoned by melodrama.

In point of action, here there was melodrama and plenty of it, but the music with its predominating employment of thematic repetition had the march of oratorio, clear and without harmonic ambiguities, yet with much of that polytonal enrichment of this most profound of Italy's moderns.

The performance at the National Theatre under the conductorship of Karl Elmendorff moved with fervor and distinction. At the eleventh hour, Julius Pölzer, who was to sing the part of Despair, was prevented by sudden illness from appearing. In order to save the performance, Kurt Barré, the stage director, mimed the role, which was sung by Julius Patzak in the orchestra. Both acquitted themselves brilliantly, as did also Heinrich Rehkemper as Light-Heart. All the secondary roles were likewise excellently cast.

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Mr. Stoessel has also been re-engaged as
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Talent Is "Earnable by Exercise," Says Author of Educational Work

THE origin of talent in composition is a much mooted subject. It was long assumed to be a vague, God-given faculty. But the findings of the behaviorists tend to show that skill in any field is only an habitual way of behaving—of right habits well and early established. Mozart, for example, was kept everlastingly at the practice of his art when the modern urchin is busy with his marbles. The chances are that—if it were possible to study all the factors—creative musical genius would be found to consist of pronounced emotional power, added to a certain sensitivity of the ear (possibly gained by practice) and a phenomenal capacity for learning how to use the materials of expression.

The discussion has peculiar significance in relation to a new brochure, "Creative Music Education," by Frederick William Schlieder, which further considers some of the ideas advanced by this original teacher in his study, "Lyric Composition Through Improvisation." Pragmatists will be interested to know that the system works. Recently in Philadelphia there was held the third annual conference of teachers of Mr. Schlieder's principles, when musicians in their early teens presented string quartets and piano sonatas of their own, which amazed listeners by their maturity of conception and command of form.

Teaching Children to Compose

Mr. Schlieder believes that talent is "earnable by proper exercise." He finds that children can be taught to compose just as they acquire the mysterious art of written language. "Music," he says, "is the expression of the feelings by means of ordered tone in ordered time." From this axiom he proceeds to develop the statements that "Harmony is the right feeling of tones in their relation to the formation of the major and minor scales; in their relation to the construction of intervals and chords; and in their right movement from one into another as melody and as chord progression" and that "Rhythm is the right feeling of times upon which tones



Frederick William Schlieder, Who Contributes a New Study of the Creative Musical Process

shall begin to sound, endure or move through successive beats and measures onward to the formation of the phrase."

It will be seen that the "feeling of rightness," on which Mr. Schlieder lays so much stress, is to be developed only by exercise. First must come familiarity with the materials of music; then facility in recombining them—at first imitatively. To gain this facility, he advises listening to music as early as possible, so that the child may learn its nature just as he discovers the character of spatial objects by looking at and touching them. Mr. Schlieder is on firm pedagogical ground when he insists that a vital, emotional experience can be gained only at first hand, not by theoretical study. R. M. K.

The B. B. C. Symphony, under the baton of Basil Cameron, and with William Murdoch as piano soloist, gave Loeffler's "A Pagan Poem" on a radio program in England recently.

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Launch National Choral Alliance

(Continued from page 3)

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"Establish credits for choral experience in music schools and colleges.

"Build opera choruses for the production of opera in the home cities and festival centres.

"Correlate festival centre programs with the local symphony orchestra and museum of art.

"Establish a chain of appearances in American festival centres for foreign choirs, and for the appearance of American choruses in foreign festivals."

Discussing the situation, Mrs. Fisher says: "Millions are spent annually for grand opera in this country, and America is justly proud of the few fine opera companies and of their liberal sponsors. This expensive art, however, is necessarily for a small percentage of people.

"Many millions, happily, are now being spent for the upbuilding and maintenance of symphony orchestras.

"Hundreds of thousands of dollars have been expended in the last five years on the most astounding music-making movement in all educational history, resulting in the formation and development in the American public schools of 45,000 orchestras and a like number of bands, which provide instruction and the joy of participation to fifty times as many performers. Here the emphasis is on mass music-making.

"Happily the public schools, through the great impetus of their instrumental success, are organizing choral forces on an equal scale. Through local and State choral competitions, sectional and national choral demonstrations, this neglected contingent bids fair to surpass the instrumental development.

"What about adult choral activities in the community in the scheme of a nation's musical development? With the opera, symphony and instrumental forces adequately supported, there is yet no adequate financial support or concerted national effort for the upbuilding of choral music. Where in America do we find financial support for a body of singers, except in the rarest instances—for example, Mr. Schwab and the Bethlehem Bach Choir, Mrs. Talbot and the Westminster Choir and School, and the Cincinnati May Festival?"

In further discussion of the project, Mrs. Fisher says the organization purposes to build in every community an all-artist choral society of trained sing-

ers. Artistic salesmanship of the plan is also advocated, together with ways and means of insuring financial support. Those in charge of such matters, for example, will be urged to apply for legacies, such as are often left to philanthropic and other institutions.

The slogan, she remarks, might well be "Choral singing equal in artistry to orchestral playing." The amateur chorister will not be discarded, but registered in singing societies under adequate class instruction to attain such excellence that the group-voice may blend harmoniously with the tonal perfection of an orchestra. A cappella choirs will likewise be developed.

The plan embodies the organization of at least ten festival centres operating under the direction of a national body, but with their own executives.

Another point stressed by Mrs. Fisher is "preparedness to receive into civic participation the rising hosts of singers from our high schools and colleges, where youth, as never before, is finding expression in choral and instrumental music of a higher type."

Among those who attended the meeting in New York were Anna E. Ziegler, Clara Barnes Abbott, Edith Nichols, Arthur B. Keene, A. Walter Kramer, Joseph M. Priaulx, Harriet Steel Pickernell, Mr. and Mrs. Frederick Haywood, Franklin Dunham, Dr. Walter Henry Hall, Ward-Stephens, Wilfried Klamroth, Catherine A. Bamman, Harold Vincent Milligan, Hugh Ross, Dr. T. Tertius Noble, Isabel Lowden, Dr. Henry Hadley, Mrs. J. Harrison-Irvine and Edna Marione.

Samoiloff Opening Summer Sessions in Western Cities

LOS ANGELES, June 10.—Lazar Samoiloff, vocal teacher, will leave on June 16 for Seattle, where he will teach in the Daughters of the American Revolution Hall until July 6. Thereafter he will hold his Summer session in the Studio Building in Portland, Ore., until Aug. 6, and in San Francisco from Aug. 8 to Sept. 8. He will resume his classes in Los Angeles on Sept. 10 for the season.

Constance Pipper, coach and accompanist, is assisting Mr. Samoiloff in his teaching at all his studios.

Martha Baird Delights Providence Audience

PROVIDENCE, R. I., June 10.—Martha Baird, pianist, gave her first recital in this city at Brown University recently, playing compositions by Bach-Busoni, Scarlatti, Brahms, Chopin, Liszt, Debussy and Prokofieff. She was enthusiastically welcomed by a large and distinguished audience.

Miss Baird was one of the judges at the District Contest of the National Federation of Music Clubs held here on May 12, winners of which will be sent to the convention in San Francisco.

The Musical Art Quartet, through arrangements by Ambassador and Mrs. James Garrett, will make a second Summer tour of Italy.

"Meistersinger" Opens Colon Season



Max Hofmüller, Artistic Director of the Colon Opera Season, with Otto Klemperer, Conductor of German Operas (Centre), and Mme. Magdalena de Sanchez Elia, President of the Municipal Commission of the Teatro Colon

Jöken as David, Alexander Kipnis as Pogner and Hans Wrana as Kothner.

The press was unanimous in its enthusiastic praise of the performance in general, as well as of the individual artists. The appointment of Professor Hofmüller as general director was hailed as the beginning of a new and brilliant era for the Teatro Colon.

The stage sets and the newly installed modern lighting apparatus, and revolving stage, provided by German firms, have been the subject of numerous newspaper articles and rotographic illustrations. For the first time the public was definitely as much interested in

BUENOS AIRES, June 1.—The first season of the Teatro Colon under municipal management opened on the night of May 21, with Wagner's "Meistersinger," conducted by Otto Klemperer, under the stage direction of Max Hofmüller, who also designed the scenery.

In the leading roles were heard Maria Rajdl as Eva, Carla Raslag-Sarten as Magdalena, José Riavez as Walther, Ludwig Hoffman as Hans Sachs, Erik Wirl as Beckmesser, Carl

the stage as in the singers.

The opening performance was attended by members of the highest social and diplomatic circles, headed by the President of the Republic, General Uriburu. All remained until the last note had been sounded, an occurrence almost unprecedented in the annals of the Colon. The President next day sent congratulations to Professor Hofmüller through Mme. de Sanchez Elia, the president of the Municipal Commission of the Teatro Colon.

Barrère Little Symphony Opens Post-Season Concert Series

Georges Barrère led his Little Symphony in the first of a series of "post-season" concerts in the Town Hall on the evening of June 3, presenting a fascinating program to the delight of a large audience, and brilliantly filling the triple role of commentator, conductor and flute soloist.

A highlight of the evening was a group of works by three women composers. A Ravelesque Valse by Princesse Armande de Polignac, who had studied with Fauré and d'Indy, proved highly diverting in its intended humor. It was given for the first time here,

as was Mabel Daniels's exquisite tone picture, "Deep Forest." Mary Howe's capriccio-like "Sand" also aroused enthusiasm at this its second New York hearing.

The program opened with Saint-Saëns's overture, "The Yellow Princess" and further contained Gossec's Symphony in G Major, Fauré's "Masques et Bergamasques" and Pierne's suite, "For My Little Friends." Mr. Barrère's "after the concert" contribution was one movement from Mozart's Flute Concerto in D Major.

The second concert was scheduled for June 11 and the third for June 18 in the same hall. E.

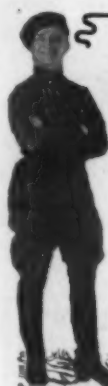


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THREE CHOIRS GIVE PROVIDENCE EVENTS

Vocal Music Predominates in Programs—Local Artists Appear

PROVIDENCE, June 10.—Choral music predominated in recent events. The Harvard University Glee Club led by Dr. Archibald T. Davison, appeared in Alumnae Hall on April 28; Berrick Schloss conducted the University Glee Club of Providence in its final seasonal concert on May 1 in Memorial Hall, and the Verdandi Chorus sang under the leadership of Oscar Ekeberg.

The Harvard Club concert was given under the joint auspices of the Providence Music League, the Harvard Alumni of Rhode Island and Brown University. On the program were the Coronation Scene from "Boris," and works by Bach, Byrd and Sullivan. Russian numbers showed the University Glee Club at its best. Jesús María Sanroma, pianist, was soloist, playing numbers by Mozart, Chopin, de Falla and Dohnanyi. In celebration of its thirty-sixth anniversary, the Verdandi Chorus used Scandinavian music for a large part of its program. Soderman, Peterson-Berger, Dahlgren and Oscar Berg were composers represented. Alice Erickson contributed violin solos.

Club Honors President

Edwin Towner, tenor, and Louis W. Krasner, violinist, were presented by the Chaminade Club at a concert in honor of Mrs. George H. Hall, president, on April 30. Margaret Mason and Harvey Brown were at the piano.

The Trio Instrumentale de Paris, composed of members of the Boston Symphony, played in the Mary C. Wheeler School on April 19. George Laurent, flutist; Alfred Zighera, gamba player, and Bernard Zighera, harpist, were the artists.

A program was given by the Providence Concert Band in Infantry Hall the same day. Oscar Forsberg was trumpet soloist. Frederick Lees appeared as pianist.

A recent novelty was a recital of "Songs my Grandmother used to Sing," sung in period costume by Ellery Allen before members of the Plantations Club.

ARLAN R. COOLIDGE

Jagel Finds Singing in Opera as Engrossing as Sport and Hobbies

BEFORE taking his departure for Ravinia, where he will sing leading lyric and dramatic roles during the Summer, Frederick Jagel, tenor of the Metropolitan Opera, discussed the art of singing—with a few sidelights on his plans for the immediate future.

Not daunted by a recent unhappy adventure with a motor car, the American tenor is looking forward to a program in which change of scene and rapid travel loom large. One of his chief desires—not inappropriate to an expert in high C's—is to learn to fly a plane.

"Why not?" says Mr. Jagel. "Last Fall I flew to California to sing with the San Francisco and Los Angeles Opera companies. It is true I haven't yet sung in any of the new mechanical operas where airplanes and radio play so big a part. In the West I did get a bit of roughing it—if only vicariously—when I sang the role of Dick Johnson in 'Girl of the Golden West' opposite Mme. Jeritza."

Created Moussorgsky Role

Early this season the popular tenor created for America the part of Gritzko in "The Fair at Sorochintzy," given by the Metropolitan Opera Company in the presence of Nicolas Tcherepnine, who arranged and orchestrated the posthumous opera of Moussorgsky.

"Have I become a Slavophile as a result of this experience? Well, not really. I still prefer Italian lyric roles to those in the strictly nationalistic operas," says Mr. Jagel, "although there is a picturesque quality in the folk-lore of Russia which appeals to the romantic feelings of an audience. As a change, I enjoyed donning the gaudy clothes of a Little Russian peasant. Fortunately, we were not called on to sing in the language of the original. It is not the custom at the Metropolitan, as you know, to venture into linguistic fields beyond the Danube."

Next season Mr. Jagel will sing at the Metropolitan in a number of the operas in which he is a favorite.

And German roles? He may do them some day. During the four years which



A Newcomer to Ravinia This Season Is Frederick Jagel, American Tenor of the Metropolitan

he spent in Italy, he sang Lohengrin, among a varied list of heroes. He hopes some time to sing this role in America, having restudied the part in German under the supervision of Artur Bodanzky and Karl Riedel of the Metropolitan Opera conducting staff.

"However, I think that music drama had best be deferred until a young singer has reached what may be called vocal maturity. It certainly offers a temptation to depart from the paths of vocal rectitude."

Anticipates Visiting Europe

It is the ambition of the American tenor to sing Wagner works in Germany, which he has never visited, although he has made successful appearances in Amsterdam and The Hague, as well as throughout Italy and in South America. He says that he will undoubtedly revisit Europe, "when conditions are better over there."

Mr. Jagel recently sang at the Ann Arbor Festival in Pierné's "St. Francis" with the Festival Chorus of 200 singers and the Chicago Symphony, under Earl V. Moore. He expressed enthusiasm for the intelligent type of audience found in that city. He is looking forward to singing in concerts before and after his Metropolitan Opera engagement next season. At present he is greatly interested in radio work, having appeared in the Atwater Kent series during the last Winter.

"As for my hobbies? Well, I like automobiling and also riding and golfing. But perhaps my chief hobby is my family, not least among which are my two little sons!"

R. M. K.

Moiseiwitsch to Return for Tour Next Season

Benno Moiseiwitsch, who has been absent from America for three years, will return for a tour next January. The Russian pianist recently toured in South Africa and at present is concertizing in England.

PITTSBURGH GROUP OFFERS NEW MUSIC

Manuscript Works Make Up Annual Program Given by Society

PITTSBURGH, June 10.—The Musicians Club of Pittsburgh presented its annual program of original manuscript compositions in Carnegie Music Hall on May 10. An attractive list was given, including works by Alan Floyd, Gwen Treasure, David W. Fisher, Elizabeth Collin Stambaugh, Llewellyn Davies, Harvey Gaul and T. Carl Whitmer. All the works were heard for the first time. Those taking part were Alan Floyd, Gwen Treasure, Florence Soloway, Mark Meyer, Ero Davidson, Joseph Esposito, Ferdinand Fillion, the Fillion String Orchestra, a chorus of women's voices, and the Dramamont Singers under T. Carl Whitmer. The committee in charge consisted of Oscar W. Demmler, Max Shapiro, Albert Reeves Norton, August Fischer, Casper P. Koch and Mr. Whitmer.

The Carnegie String Symphonietta, newly organized, gave its first concert recently, in Carnegie Lecture Hall, Oscar E. Del Bianco conducted.

WILLIAM E. BENSWANGER

GRACE SPOFFORD RESIGNS

Dean of Curtis Institute of Music to Enter Radio Field

Grace H. Spofford, Dean of the Curtis Institute of Music since its founding in 1924, has resigned to undertake work in the field of radio education. Miss Spofford will spend some time in the study of this new phase of work.

A native of Haverhill, Mass., and a graduate of Smith College, after her graduation she studied piano at the Peabody Conservatory in Baltimore, and became instructor in piano there in 1913. She was assistant supervisor of piano practice teaching at Peabody and secretary of the school from 1917 to 1924, when she became associated with the Curtis Institute.

Among her many activities, Miss Spofford has been music critic of the Baltimore *Sun and American* and joint author with Elizabeth Coulson of "A Guide for Beginners in Piano Playing," published by the Boston Music Company. She has given many recitals and lectures on music, and for two years was city chairman of the Republican Women's Club of Baltimore.

Lillian Gustafson Heard Widely

Lillian Gustafson, soprano, has been fulfilling a number of important engagements recently. Following her appearance as soloist at the fiftieth anniversary concert of the Swedish Male Chorus in St. Paul, Miss Gustafson made her Minneapolis recital debut in the Lyceum on May 1, under the auspices of the Swedish Society.

At the Harrisburg, Pa., Mozart Festival Miss Gustafson was heard in a concert on the afternoon of May 8 and in the evening was a soloist in Parker's "Hora Novissima." Miss Gustafson was also presented in a recital recently by the Woman's Club of Wheeling, W. Va.

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WEEK OF CONCERTS GIVEN BY PEABODY

Sixty-fifth Season Ends with Programs Showing High Standard

BALTIMORE, June 10.—The Peabody Conservatory has received another gift in the Milton Blumberg Memorial Prize, founded by Anna Blumberg as a memorial to her son, who was a student of the conservatory. It is announced by Otto Ortmann, director, that this prize provides instruction in violin, to be awarded on scholarship merits.

The conservatory closed its sixty-fifth season of concerts with a week of exhibition programs by advanced students. Each evening a representative group disclosed the high standards maintained in the various departments. At the closing event, on May 29, members of the graduating class were awarded honors through Lawrason Riggs, president of the board of trustees of the Peabody Institute.

Doris G. Wright received the degree of Bachelor of Music. The Harold Randolph Prize for the highest student achievement for the year was bestowed upon Wilmer Tillett Bartholomew. Tracy Archibald Eaton and Julia Belle Shank won honorable mention.

Others to receive diplomas and certificates represented a wide territory, from the South to New England. They were:

Diplomas in piano: Marie Hogan and Emerson Meyers.

Teacher's certificates in piano: Alice Ena Boyd, Elizabeth Broughton Bridener, Helen Virginia Cook, Evelyn Elizabeth Crawford, Gloria Maria Darden, Tracy Archibald Eaton, Anne Elizabeth Edwards, Ruth Zelda Frankel, Ruth E. Gates, Katherine Lipper, Frieda Miller, Lloyd C. Mitchell, Virginia Blanche Payne, Louise Prescott, Charles Wasdom Scarborough, Julia Belle Shenk, Martha Louise Tovell, Joyce Abigail Townsend and Maria Tranzillo.

Teacher's certificate in viola: Ernest H. Reichenbach.

Violin teacher's certificates: Ernest Reichenbach and Elizabeth Van Cleef Mathis.

Voice certificates: Edith Margaret Bronner, Loyal Deloss Carlon, Sarah Elizabeth Gumper, Mary R. Overly and Ruth Norwood Ridgely.

Teacher's certificates in harmony: Erma Bankard Alexander, Wilmer Tillett Bartholomew, Mary Adelaide Chambers, Louise Nagle, Irene Bertha Simon and Alice Anne Wells.

Certificate for school music: Amalie Hafer, Edith Reinhardt and Lou Elizabeth Ross.

Church organist certificates: Charles Lloyd Hutson and Mary Frances Riley.

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PLAN EVENTS FOR LAUSANNE MEETING

Anglo-American Musical Conference to Enlist Notables

ITHACA, June 10.—Paul J. Weaver, director of music at Cornell University, and chairman of the American Executive Committee of the Anglo-American Music Conference, has announced details of the second meeting of the Anglo-American conference, to be held in Lausanne, Switzerland, from July 31 to Aug. 7, inclusive.

Dr. John Erskine, the American president, and Sir Henry Hadow, the British president, will open the conference and will preside alternately at the meetings of the conference throughout the week.

Professor Roy Dickinson Welch of Smith College is to give an address on music appreciation.

Some 400 conference members will form a chorus, to be conducted alternately by Bruce Carey, director of music at Girard College, Philadelphia, Pa., and Dr. W. G. Whittaker, professor

of music in the University of Glasgow and director of the Scottish National Academy of Music.

A large number of other musical events are scheduled for the week, under the guidance of the two "masters of music," John P. Marshall, dean of the School of Music at Boston University, and Stanley Roger, organist and composer of the Royal Chapel, and Principal of Trinity College, London.

Among the artists engaged for the week are the Prague String Quartet, Ethel Bartlett and Rae Robertson, duopianists, and Ives Timayre, French tenor.

Chairmen Announced

The American chairmen for the various sections are as follows:

Vocal and choral music, Herbert Witherspoon, Chicago; piano music, Bergh Rabinstein, dean of Cleveland Institute of Music, Cleveland; strings, orchestra and band section, Russell V. Morgan, president of the Music Supervisors' National Conference, Cleveland; music appreciation, Dr. Frances E. Clark, RCA Victor Corporation, Newark; musical training of children, Leonard Elmsmith Music Laboratory, New York; university music and adult education, Dean William C. Mayhew, Concord College, Spartanburg, S. C.; harmony, composition and history, Oscar W. Demmler, Pittsburgh; competition, festivals and contests, Mrs. William Anna Fisher, Boston; church music and children's concerts, Harold Vincent Milligan, New York.

The following special groups have been created: professional standing, Dean William C. Mayhew, director; rural school music, Charles A. Fullerton, Cedar Rapids, Iowa, director; music in settlements, Mrs. W. L. McFarland, director; assistant, Mrs. Hedi Katz.

Bianca Saroya to Sing with Cincinnati-Philadelphia Opera Companies

Bianca Saroya, soprano, has been engaged to sing the roles of Donna Anna in "Don Giovanni" and Amelia in "Masked Ball" with the Cincinnati Zoo Opera Company this summer. She will again be heard in a series of performances with the Philadelphia Grand Opera Company in the coming season. In October, Mme. Saroya will open a four weeks' tour of the Pacific Coast, with her husband, Dimitri Onofrei, tenor, in concert presentations in costume of "High Lights in Opera."

"ORPHEUS" SUNG AT UNIVERSITY

Columbus Plays Host to German Singing Societies

COLUMBUS, June 10.—The thirtieth season of the Granville Festival Association was marked by three out-door performances of Gluck's "Orpheus" on May 27 and 30, and June 13. Karl Eschman, director of the conservatory of music at Denison University, conducted the performances on the campus. They were given by the festival chorus, the college orchestra and ballet classes from the university with the assistance of soloists. Sherwood Kains was heard as Orpheus; Martha Dwyer as Eurydice, Frances Deloe as Amor, and Mildred Close as a Celestial Spirit.

The Columbus Männerchor, founded in 1848, and the Germania Turn und Singverein were hosts to the Sängerkongress held in Memorial Hall on June 6 and 7. Massed choirs from Cleveland, Akron, Canton, Youngstown, Newark, Chillicothe, and Erie, Pa., attended, numbering over 600 singers. I. A. Leinhauser was general music director. Franc Ziegler was in charge of the orchestra. The soloists were Cecil Fanning, baritone, of Columbus, and Marie Wehner, soprano, of Akron. Cora Kertz Coffinberry is the accompanist of the local societies.

ROSWITHA CRANSTON SMITH

Portland Represented in Contest

PORTLAND, ME., June 10.—This city is represented in the finals of the national contest for young artists conducted by the National Federation of Music Clubs. Lucille Potter Lavin, soprano, winner in the State and district competitions, is a member of the Portland Rossini Club. A. W. J.



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New Compositions Seen in Review

AN unusually interesting assortment of octavo issues comes from the Educational Publications division of M.

Concerning Some Witmark & Sons, showing a decided understanding of present day needs. Educational Music

For unaccompanied women's voices there are three Negro spirituals in a version sung by the girls' chorus of the Colored Normal School at Louisville, Ky., set down by R. Lillian Carpenter, director of the chorus. In her settings of "I Will Pray" and "I Couldn't Hear Nobody Pray" Miss Carpenter has employed four-part women's voices with an obbligato for a solo soprano voice, or small chorus. The harmonization is simple and unaffected and if the part writing at times is unconventional, it is because it is so thoroughly Negro. Here is no attempt to dress up the tunes; rather is the desire manifested to present folk music as racial singers perform it.

Listed under three-part women's voices are arrangements of a number of well known items. Lawrence George Nilson deserves praise for his arrangement of "List! The Cherubic Hosts" from Gaul's "Holy City," in which he has a solo for baritone, which may also be sung by chorus of boys, while the soprano solo may be done by a semi-chorus, and of Sullivan's "The Lost Chord."

Richard Kountz, editor of the publications under consideration, appears as an expert transcriber in his brilliant version of Rachmaninoff's famous Prelude in C Sharp Minor, set for chorus of two sopranos and alto, under the title "The Bells," to an appropriate text by Gilbert Purcell. In making this arrangement Mr. Kountz has kept the spirit of the piece and interpreted it chorally. A note tells us the piano part is much simplified from the original, but the choral arrangement is so made that the original piano solo may be used in performing it.

Ralph L. Baldwin has done Arne's "The Lass with the Delicate Air" charmingly for the same combination of voices. John A. O'Shea has an original setting for them of Lowell's poem, "The Fountain."

For mixed voices there is George Leroy Lindsay's "A Summer Sermon," preferably to be sung unaccompanied; reissues of the famous choruses "Here Yet Awhile" from Bach's "St. Matthew Passion" and "Thanks Be to God!" from Mendelssohn's "Elijah" and an adroitly turned choral paraphrase by Wilhelm Schaefer of "Pop! Goes the Weasel," one of a series of "Choral Paraphrases on Well Known Melodies." These are for soprano, alto, tenor and bass. For soprano, alto and bass we find an excellent arrangement by Ralph

L. Baldwin of Sullivan's "The Lost Chord."

A single issue for tenor, baritone and bass, boy's voices, is Mr. Baldwin's arrangement, and a very good one, too, of the old English song, "John Peel."

Lee M. Lockhart, an authority in his field, has made a charming arrange-



Kubey-Rembrandt

Stephen Deák, Who Has Written an Attractive Method for His Instrument

ment of the Minuet from Divertimento No. 17 by Mozart for woodwind quintet, flute, oboe, clarinet, horn and bassoon. This is the first of a series to be known as "The Woodwind Choir," issuing scores and parts of attractive compositions, conceived with definite ideas as to the developing of style and technique in woodwind choir playing. In a parallel series "The String Choir" appears an effective arrangement by Nathaniel Shilkret of Schumann's "Traumerei." This is nicely transcribed for three violins, viola and 'cello, with added optional parts for bass, harp, vibraphone and piano.

A new name in concert song composers is George R. Dyer, Jr., who has done four songs of quality, "Swans," "Joy," "I Strove with None" and "The New Songs by Little Ghosts" (New York: J. Fischer & Bro.)

recently issued. Mr. Dyer is to be praised for selecting admirable verses, the first two by the gifted Sara Teasdale, the others by Walter Savage Landor and Thomas S. Jones, Jr., respectively.

In all four has the mood of the poems been interpreted faithfully, with a nicety of diction and with genuine expressiveness. Mr. Dyer inclines toward

a free recitative style, developing his thematic material in his piano parts with considerable variety. He is modern in idiom, though not iconoclastically so. In fact, he has an excellent balance for a composer of his years and should do much of significance in his career.

This is a first set of published songs and it is greatly to Mr. Dyer's credit that they impress the examiner as being decidedly worthy expressions in a difficult art form. There are certain complexities in his music that at first sight may seem unnecessary, but the sincerity of his writing will win the serious minded singer who is looking for material for recital purposes.

"Swans" is for medium voice, "I Strove with None" for high voice, the other two for medium-high voice.

Stephen Deák, favorably known as a 'cellist, has written an excellent "Modern Method for the Violoncello." Vol. II

Stephen Deák's Method for 'Cello Is Noteworthy

has been issued by the Elkan-Vogel Co. of Philadelphia. It is an admirably planned work, in which Mr. Deák shows himself thoroughly alive to the demands made today upon players of his instrument, also the possessor of great pedagogical knowledge.

Beginning with studies for the change of place of the hand between the fourth, fifth, sixth and seventh positions, Mr. Deák takes up all the important problems which the player will meet in his practical experience. His original studies are very musically written, combining the instructive with thematically attractive matter. The variety of scale studies at the close of the book is also noteworthy. All in all, a very fine achievement, which should be recognized internationally.

Stewart Wille, widely known as accompanist for Lawrence Tibbett, has done a fine Negro spiritual in "Lord, I Want to Be,"

New Spiritual and Mexican Song Are Effective

which is issued by the Galaxy Music Corporation. This number, which Mr. Tibbett has sung extensively this season, is a typical "modern" spiritual, in which many of the harmonic devices of the day are employed. It is all done with excellent taste, is appropriate in its decoration and thoroughly contemporary in feeling.

The piano part is richly harmonized, and in the hands of a good player it will contribute a big part to the song's success. It is published for low voice and bears a dedication to Mr. Tibbett.

An attractive Mexican song in popular style is "Adios, 'China'," by Guillermo Plaza from the same publishers. This is a simple melodious piece, which has a racy quality that will endear it to audiences, the same kind of audiences that wax enthusiastic over such a song as "Clavelitos." It is issued for high voice.

The title means "Farewell, China," "china" being the term for a typical Mexican girl, according to the footnote. The original Spanish text has under it English words by Frederick H. Martens.



Jean Rivier, Whose "Overture for Don Quixote" and Burlesque for Violin and Orchestra Have Been Issued

Miniature scores from the Paris house of Maurice Senart include this time some more that we can scarcely read, due to the

Allende and Rivier Works Issued in Pocket Size

wretched manner in which they are engraved and printed. In justice to the composers we are making mention of the works, although their appearance compared to other editions is sufficient to make them unwelcome.

A Chilean composer, P. Humberte Allende, has "Three Tonadas" in popular Chilean style for orchestra with ad libitum chorus of soprano and contralto voices. Rarely have we seen greater rhythmic complexity; but there are color and feeling to recommend them. There is a suit from Honegger's music for d'Annunzio's "Phaedre," consisting of a Prélude, Cortège des Suppliants, Prélude, Imprécation de Thésée, Prélude and Mort du Phaedre. This is pretty good Honegger, not music to make nor harm a reputation. It is less good than "Le Roi David," better than "Rugby."

Very attractive is Jean Rivier's "Overture pour un 'Don Quixote,'" dedicated to Nikolai Sokoloff and the Cleveland Orchestra, who introduced it to us in 1929. M. Rivier has less to say than many who say it not half so well. He is also represented by a Burlesque for violin and orchestra, a rather normal sized orchestra with four horns, three trumpets, three trombones and tuba, which we find chiefly notable because of its fiendishly difficult solo part. A.

New Music Received

For the Violin

"Woodland Sprites." By Charlotte Ruegger. Violin Class Method, Book I. By Karl D. Van Hoesen. (New York: Carl Fischer, Inc.)

For Three Violins and Piano

Capriccio Brillante. By Charlotte Ruegger. (New York: Carl Fischer, Inc.)

For Trumpet

"Yearning." By Al Pinard. Elementary Method for Trumpet. By Lucille E. Young. (New York: Carl Fischer, Inc.)

For Strings

"The Vested String Choir." Sixteen Pieces Arranged for Multiple String Quartet. By Don Morrison. (New York: H. W. Gray Co.)

TWO NEW SPIRITUALS

By H. T. BURLEIGH

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Arranged by STEWART WILLE

LORD, I WANT TO BE

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Bremen Festival Schedule Includes Opera Novelties

(Continued from page 3)

Kurt von Wolfurt's Concerto Grosso for small orchestra, which was the opening number of the first orchestral concert, also showed originality and intellectual craftsmanship, particularly the first two movements with their alternating tutti and solo passages and the solo treatment of the various instruments (violin, oboe and English horn).

Giesecking a Brilliant Soloist

On the same evening, Walter Giesecking gave a masterful reading of August Reuss's Piano Concerto, Op. 48, a work that reaches back into the romantic ages of Liszt, Brahms and Schumann, and, colored by their peculiar idioms, bathes the listener in waves of beautiful music. Barring the inheritances that may be traced with no great difficulty by the musical genealogist, this work is an exceedingly grateful vehicle for any virtuoso who is looking for a combination of technical brilliance and sensuous fire.

Kurt Thomas's setting of the Ninetieth Psalm, for baritone, six-part chorus and orchestra, unfortunately did not live up to the promises of his St. Mark Passion, which met with such great success at the Festival at Kiel in 1925. The present composition was given in Hamburg last Winter for the first time, under Professor Sittard, and met with a gratifying reception, which was about the measure of its success in Bremen.

Thomas unquestionably has musical ideas, and his tutelage under Karl Straube of Leipzig has given him the best traditions of German Protestant music. But the conflicting styles which he adopted here were infelicitous, and often incompatible with the grandeur of the text. Rudolf Watzke sang the three small solo passages with commendable style and technique. Professor Ernst Wendel, who conducted, was ably assisted by his well-trained orchestra, the Philharmonic Chorus, the Cathedral choir, and the Bremen Lehrergesangsverein.

Flesch Plays Berezowsky Concerto

The last work of note was the Violin Concerto of Nicolai Berezowsky, who last season conducted several of his works in America. It was brilliantly played by Carl Flesch, who had been the soloist when Berezowsky conducted the work in Dresden last season with the Philharmonic of that city. This latest composition of the talented young Russian is marked by brilliance, trenchant rhythm and a lyric quality that was especially impressive in the second movement.

Of secondary interest were Bernhard Sekles's First Symphony, Rudolf Siegel's choral composition, "Heldenfeier," and a strangely conceived Piano Concerto in one movement by Herman Reutter. The last had the distinction of being the only work at the Festival to awaken an audible protest from the public! Sekles is director of the Hoch Conservatory in Frankfurt and is recognized and esteemed as a musician of considerable attainments, but to an outsider hearing the symphony for the first time, it seemed bombastic and



The Opera House in Bremen, Scene of Gala Performances. Right, Ernst Wendel, Conductor of Programs Which Featured His Orchestra and United Choirs



noisy, containing much good writing but very little outright originality.

Reutter Work Perplexes

Reutter, who is familiar to the American public through his recent tour as pianist with Sigrid Onegin, has already produced a considerable amount of modern music that has been heard at the Baden-Baden and Donaueschingen festivals. The present work was given a rather dry reading by Paul Aron, of Dresden, and made a bizarre impression, in which blatant cacophony predominated. A second hearing would probably make its aural complexities less incomprehensible.

A short lyric suite by Lev Knipper, a young Russian, had distinct lyric and rhythmic merits, as did also a rather trivial little orchestral suite by Hermann Wunsch, which was more pleasing than original. Knipper's suite is to be given this Summer at the Oxford festival of the International Society of Contemporary Music.

In keeping with the practice of the society to honor its founder, Franz Liszt, by presenting one of his works at each festival, the choral concert was opened by a very fine production of the Requiem for male chorus. Bremen's finest choral apparatus was drafted into service and gave a stirring performance, which threw into crass comparison the involved choral Mass of Ernst Pepping and the a cappella chorus of Albert Moeschinger, set to a sort of litany by Stefan Georg. Although well-written from the standpoint of contrapuntal technique, these two works were labored, abstruse and monotonous in form and content, like much modern German religious composition.

With the exception of Berezowsky's concerto, and a song cycle by Leo Kauffmann, which were led by the composers, all the works were conducted by Professor Wendel, who manifested untiring energy and devotion to his task and in every instance provided a performance that extracted the utmost from the material at hand.

Manfred Gurlitt's "Soldaten," proved to be a very tiresome composition that

fully sustained the initial impressions of ineffectiveness gathered at its first performance last year in Düsseldorf.

It is based on an old-fashioned melodrama by Reinhold Lenz, in which a pretty and light-hearted peasant girl falls victim to the wiles of the officers garrisoned in her village. Casting off her lover, she is in turn abandoned by the Lovelace of the drama and forced to earn her living on the streets, where she inadvertently accosts her own father. Her lover swells the pathos and catastrophe by enlisting as batman. By this means he is afforded the opportunity of donning the mantle of Borgia and passing a poisoned goblet to his rival. He himself quaffs from it in time to ring down the curtain on a scene of general carnage.

The work is developed as a series of twenty-four scenes, each of three minutes duration, with an equivalent wait between. As Gurlitt has made no attempt to knit together the episodes by any kind of symphonic treatment, the continual interruptions in action proved not only exceedingly tiring but strained the interest to the breaking point.

In the score there are a number of clever ideas, such as the flute motive accompanying the lament of the deserted lover, the whistling solo and tenor chanson in the orchestra in the seventh scene, and the orchestral accompaniment of the entire fourth scene. The work, in spite of its apparent defects, is unquestionably the product of a talented and earnest musician.

Strauss-Mozart Work Sung

The Strauss revision of "Idomeneo" was awaited with interest. A small provincial theatre, naturally, has not the means at its disposal to invite comparison with the Vienna Opera. But, if one excepts the purely technical limitations and the other hindrances attendant on a small organization, the performance, under Jan Heythekker's excellent stage direction, had both dignity and finish.

The opera's reception by this little band of Germany's musical elite was divided. The criticisms ran the gamut from hearty endorsement to frank repudiation of this policy of musical modernization.

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American Spirit Reigns in Rochester Programs

(Continued from page 13)

by Herbert Inch, this year's winner of the Prix de Rome, who acknowledged the applause; Mark Wessel's new Sextet for Woodwinds and Piano, an interesting work admirably played, and Ernest Bloch's Concerto Grosso, given by the string section, with Arthur Henderson at the piano. The audience filled the hall and was most cordial.

Popular Works Repeated

On the evening of May 21 at Kilbourn Hall, Dr. Hanson conducted an orchestra of players from the Rochester Philharmonic in the twenty-second concert in the Eastman School of Music American Composers' Series. The program was of works already played in this series and published by the Eastman School, excepting the opening piece, Chadwick's overture "Rip Van Winkle," to which Dr. Hanson prefixed a few remarks in appreciation of the composer's contributions to American music. The other compositions presented were Sowerby's "Medieval Poem" for organ and orchestra, with the composer as soloist; Royce's Symphonic Poem, "Far Ocean," Randall Thompson's Symphony, No. 1, and Bernard Wagenaar's delightful "Divertimento," presented here a year ago. The audience, which packed the hall, brought the players to their feet twice during the evening, besides giving those composers who were present very cordial receptions.

Dr. Hanson, at the close of the pro-



A Part of the Second Scene Designed by Clarence Hall for Bernard Rogers' Lyric Drama, "The Marriage of Aude," Given Its World Premiere at the Rochester Festival

gram, praised the members of the orchestra for their ability to read the difficult manuscript scores in such virtuoso fashion, and for their wholehearted cooperation in making the festival a success.

A luncheon for the visiting composers and critics, given on May 22, by the Eastman School of Music, was attended

by local composers and critics who were present at the festival. Both Dr. Hanson and Arthur M. See, concert manager of the Eastman School, expressed their pleasure in the cordial response and interest shown in the festival. They stated that another similar festival may be held next year, during Music Week. MARY ERTZ WILL

NATIVE MUSIC SUNG BY BALTIMORE CLUB

Choral Numbers and Solos of Varied Character Are Enjoyed

BALTIMORE, June 10.—American music was well represented at the second seasonal concert given by the Treble Clef Club in Cadoa Hall on May 14. Herbert Austin conducted, and both choral numbers and solos were interpreted in a manner that brought well-deserved applause. The varied program was made up of works by Horatio Parker, George W. Chadwick, William Lester, Edward MacDowell, Philip James, Mark Andrews, Louis Victor Saar, Deems Taylor, Franz C. Bornschein, David Stanley Smith, Charles Griffes, Edward Royce, James P. Dunn, A. Walter Kramer and Ferdinand Dunkley. Pasquale Tallarico appeared as piano soloist; incidental vocal solos were contributed by Ruth Sauerwen and Mrs. Paul Banker. Elsa Malamet Schmidt accompanied.

The Peabody Conservatory dance art classes, directed by Gertrude Colburn, and with the guidance of Virginia C. Blackhead, superintendent of the preparatory department, presented programs on May 15, 16 and 18. These programs, showing the work of professional adult groups and professional children, were varied and effective. The lighting was directed by T. M. Cushing. Mary Finenssey and Amos Allen, pianists, supplied music ranging from Bach to Satie and Scriabin.

The problems of music in childhood were discussed by John Erskine, president of the Juilliard School of Music, when he addressed the Baltimore Music Teachers' Association in the auditorium of the Reed Building.

F. C. B.

Enrico Clausi Engaged for Opera Series Over Radio Hour

CHICAGO, June 10.—Enrico Clausi, tenor, has been engaged for a series of ten performances of grand opera on the Manor House Coffee Hour over station WGN. Mr. Clausi was soloist at the banquet tendered Dean Arthur C. Becker of the De Paul University School of Music at the Drake Hotel recently. He will sing for the Piano Travelers at their banquet to be held in June in the Palmer House during the convention of the Music Industries. In October Mr. Clausi will give a concert in Orchestra Hall under the auspices of Lyon & Healy. M. M.

FIFTY CITIES ORGANIZED

Many Community Concert Series Launched Since January

Community Concerts Service, of which Ward French is general manager, is rapidly spreading its practical work throughout the East and Middle West, and has organized fifty cities since January.

The most recent cities to join are Lawrence and North Adams, Mass., and Fort Wayne, Ind. The campaign in each city was started with a "get-together dinner," which in each case produced a surprisingly large enrollment within a week's time. The Lawrence campaign was under the direction of Robert Ferguson, with the co-

operation of Dr. Sigmund Spaeth as speaker at the banquet. The North Adams campaign was also under the leadership of Mr. Ferguson, with Geoffrey O'Hara as the speaker of the dinner. The Fort Wayne campaign was inaugurated by Arthur Wisner, western manager of Community Concerts Service.

Lawrence will hear the Barrère Little Symphony, José Iturbi, Maria Kurenko and Joseph Szigeti next season as a result of its campaign. In North Adams the Cherniavsky Trio, Albert Spalding and Mme. Kurenko will appear. Fort Wayne will hear the Minneapolis Symphony, Robert Goldsand and Mme. Kurenko.

Pupils of Gunn School to Give Series of Chicago Recitals

CHICAGO, June 10.—A series of recitals by pupils of Albert Goldberg, pianist, and Amy Neill, violinist, assisted by pupils of Lois Bichl, 'cellist, is scheduled by the Gunn School of Music during June. The young students to appear are: Clara Idelson, Vera Sahlroot, Sylvia Amsterdam, Nelanore Wadsworth, Hunt Baker and Bessie Kuckbeck, pianists; Sara Jacobsohn, Oscar Chausow, Harold Bauer, Jacinta Kampmeier and Roger Omchundro, violinists, and Lois Bichl, 'cellist. M. M.

Ukrainian Trio to Play at Colleges

The Ukrainian Trio, composed of Roman Prydatkevych, violinist; Marie H. Rebenetska, soprano, and Alice Kortschak, pianist, is scheduled for a number of appearances this Summer. Among the concerts which the players will give are three at collegiate institutions, the University of North Carolina on June 30, at Duke University, Durham, N. C., on July 1, and at the East Carolina Teachers' College in Greenville, N. C., on July 2.

GADSKI GIVES SCHOLARSHIP

Membership in German Opera Company Offered to Woman Singer

Johanna Gadski is sponsoring a contest for young American women singers, the winner of which will be engaged as a member of the German Grand Opera Company for its fourth annual tour next season, according to an announcement by J. J. Vincent, managing director.

Vocalists (soprano or contralto) of American birth only are eligible. Experience on the operatic stage is not essential. The contest will be held and the award made prior to the tour of the company next January, it is announced.

Applicants for the scholarship are requested to send a letter, giving detailed information of their training and experience, to the offices of the German Grand Opera Company, 11 West Forty-second Street, New York.

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HARPISTS' ASSOCIATION HOLDS EXAMINATIONS

Candidates for Membership in the
"Professional Class" Are
Given Hearings

The 1931 examination for admission into the professional class of membership of the National Association of Harpists was held in Steinway Hall on May 25. A new ruling was placed in effect to make the professional class of membership accessible only to harpists who have acquired and assimilated the principles of contemporary performance on this instrument. The successful candidates received diplomas signed by the judges, who were: Lucile Lawrence (chairman), and Florence Wightman, harpists; Harold Morris and Wallingford Riegger, composers, and Leon Barzin, conductor.

The diplomas differentiate these harpists from other members previously accepted as professional members of the association.

Professional members who have not passed the official examination of the National Association of Harpists and have no diplomas will receive their diplomas upon passing the examination.

The requirements for the diploma included the performance of the following works: Josef Haydn, Theme and variations; C. P. E. Bach, Sol-feggietto; Claude Debussy, "En Bateau"; Maurice Ravel, Introduction and Allegro; Carlos Salzedo, "Cortège," "La Desirade," "Chanson dans la nuit"; and one piece of the candidate's own choosing.

Among the harpists who appeared on May 25 were Marietta Bitter, head of the harp departments of the Philadelphia Musical Academy and the Westchester, N. Y., Conservatory of Music; Edna Phillips, first harpist of the Philadelphia Orchestra; Alice Chalfoux, newly appointed first harpist of the Cleveland Orchestra and head of the harp department of the Cleveland Institute of Music; and William Cameron, head of the harp department of the National High School Orchestra Camp.

Le Massena's "Ring of the Nibelung"
Published by Mohawk Press

In a review of C. E. Le Massena's book, "The Ring of the Nibelung" in the last issue of MUSICAL AMERICA, the publisher's name was incorrectly given as G. Schirmer, Inc. The publisher is Mohawk Press, Inc., New York.

Joseph Farrington, bass, sang four songs by MacDowell over the London radio station on June 2.

Bust of Brahms Found in Field



Guy Maier, with the Discarded Bust of Brahms Which He Found in a Field of Johann Strauss's Ischl Villa in Austria

In gathering material in Europe for his musical travelogues, Guy Maier found a discarded bust of Brahms. The location of this treasure was a field of the Ischl Villa, Austria, consecrated to the memory of Johann Strauss.

Traveling with a photographer, Mr. Maier journeyed through a large part of Bavaria and Austria, obtaining hundreds of pictures relative to the lives of Brahms, Schubert, Mozart and Johann Strauss. These photographs will be developed into stereopticon slides and used to supplement the playing of music by the composers represented. Mr. Maier's Summer activities will include giving the American premiere of Hindemith's children's play cantata, "Wir bauen eine Stadt (We Are Building a City)," at the University of Michigan.

May Mason Speed Gives Recital

May Mason Speed, a young soprano who has studied and sung in Paris, made her local recital debut at the Carlyle Hotel on May 27.

With Joseph Anderson at the piano, Miss Speed sang arias from "Triavata," "Madame Butterfly" and "Louise," five Debussy songs, Spanish songs by de Falla and Nin, and a group in English by Cyril Scott, Hilton Rufty, Bantock and La Forge. The singer disclosed a voice of much charm, excellent linguistic and interpretative ability, and was warmly applauded by a sizable audience.

IN THE BROADCASTING WORLD

RADIO COUNCIL HOLDS ITS FIRST ASSEMBLY

Notables Participate in Programs
Dedicated to Education
Through Broadcasts

The first of an annual series of assemblies by the National Advisory Council on Radio in Education was held in New York from May 21 to 23.

Leaders in the fields of music, art, literature, education, the press and public life convened for a three-day session at the New School for Social Research.

The assembly acted in conjunction with the American Association for Adult Education, which held its sixth annual convention at the same time. Among the problems considered were the allocation of wave-lengths to educational institutions, and the provision of facilities which will enable prominent educators to use the radio.

President Hoover, speaking from the Cabinet Room of the White House, introduced the noted scientist, Robert A. Millikan, president of the Council, who was heard from Los Angeles on the evening of May 22 in the inaugural address of a series entitled "Men of America."

Walter Damrosch was heard in an address on "Broadcasting Music with the American Nation as an Audience" on the afternoon of May 22.

TRIBUTE TO DAMROSCH

Noted Artists Take Part in Musical
Jubilee on Anniversary

A special radio program honoring the fiftieth anniversary of the entrance into musical life of Walter Damrosch, noted conductor and musical counsel of the National Broadcasting Company, was sent out over a coast-to-coast NBC chain on the evening of June 3. Among those who participated, in addition to Mr. Damrosch, were Frances Alda, Reinald Werrenrath and Deems Taylor. John Erskine, president of the Juilliard School of Music, acted as master of ceremonies.

Mr. Damrosch conducted the introduction to Act III of his opera "Cyrano de Bergerac," and Mme. Alda, who was the original Roxane in the Metropolitan Opera production, gave an aria from the work. Mr. Werrenrath sang the Damrosch setting of "Danny Deever," with the composer conducting the orchestra. A madrigal from Mr. Damrosch's opera "The Scarlet Letter" was sung by a vocal ensemble. Mr. Taylor led two sections from his "Looking Glass" Suite.

Wallenstein Conducts Orchestral Feature

The latest recruit to the ranks of symphonic conductors over the radio is Alfred Wallenstein, first 'cellist of the New York Philharmonic-Symphony. He leads the Virtuosos, a string ensemble, in the National Dairy program over WEA, from 8:30 to 9 p. m., Eastern Standard Time, on Tuesday evenings. Cello solos by Mr. Wallenstein are a regular feature.

Wonders Heads Columbia Artists' Bureau

Ralph Wonders, formerly in charge of dance orchestras for the Columbia Broadcasting System, has been appointed manager of the Columbia Broadcasting Artists Bureau.

WABC TO BROADCAST CONCERTS AT STADIUM

Several Programs to Be Sent Over
Extensive Network Weekly

The Summer concerts from the Lewisohn Stadium will be broadcast over the WABC-Columbia network several times weekly during the two months, beginning July 8. The series will be given by players of the New York Philharmonic-Symphony, the concerts of which were heard over this network during the last Winter.

Portions of the concerts will be broadcast, whenever the program schedule permits, according to a statement from the company. So far as is possible, music which already is frequently heard on the air will not be included in the programs, as it is desired to present unusual works in the series. The conductors will be Willem van Hoogstraten, Fritz Reiner and Albert Coates.

Series of Boston "Pop" Concert Broadcasts Opened

The first of a weekly series of "pop" concerts by ninety-three members of the Boston Symphony was heard over an NBC-WJZ network on June 6, from 8:30 to 9:30 P. M., Eastern Daylight Time. The series, given in Symphony Hall, Boston, is conducted by Arthur Fiedler.

The program included compositions by Bizet, Berlioz, Mendelssohn, Saint-Saëns and Ponchielli. Transmission of the music was made through Station WBZ in Boston.

Rosa Ponselle Heard in Second Broadcast from Covent Garden

Rosa Ponselle was heard in her second broadcast from Covent Garden, London, this season on the afternoon of June 9, when a portion of "Traviata" was relayed over a WABC network.

American Work Has Air Premiere

"Utopia," a new native symphonic poem by George J. Stoupa, was publicly performed for the first time on the evening of June 8 by the Roxy Symphony under Erno Rapee through an NBC chain.

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MONTREAL PLAYERS SHARE IN RECEIPTS

Twenty-five Concerts Given by Orchestra During 1930-31 Season

MONTREAL, June 10.—An orchestral experiment conducted along cooperative lines resulted this season in twenty-five concerts of much merit. At the opening of the musical year, many players who found themselves out of work (owing to prevailing conditions) formed an ensemble and asked Douglas Clarke, dean of music at McGill University, to conduct them. They agreed to attend as many rehearsals as were called and to give weekly concerts. In return, they were to share in the receipts.

The first concert, given on Oct. 12, was heard by an audience not exceeding 200 persons and brought the players \$4. The last event of the season, in the Spring, was attended by 1200.

"Vanishing Parties" Help

The interval covered by this period witnessed the formation of the Montreal Orchestral Association, its membership being open to the public on payment of \$2. One thousand, two hundred and eighty-one members were enrolled. Individual donations increased the general fund, and presents of scores were received. Volunteers aided the movement by copying parts. Several thousand dollars resulted from entertainments styled "Vanishing Parties."

Every concert, given by seventy-five players, was preceded by five rehearsals of three hours each. Programs included symphonies by Beethoven, Brahms, Dvorak, Mozart, Franck, Mendelssohn, Glazounoff and Tchaikovsky. Other music used was by Bach, Wagner, Grieg, Massenet, Berlioz, Holst, Debussy and Sinigaglia.

A ten-weeks' series, beginning in February, was broadcast by the Canadian Pacific Railway.

Kedroff Quartet to Make "Farewell" Tour

The Kedroff Quartet of Russian male singers will make a "farewell" tour of America, beginning next January and ending late in April. The first New York appearance of the ensemble for the season will be made in the Town Hall on Jan. 9.

Sevcik Again to Teach in America



Otakar Sevcik, Famous Teacher of the Violin, Who Will Revisit America to Teach in Boston and New York Next Season

BOSTON, June 10.—Otakar Sevcik, celebrated teacher of the violin, has accepted the offer of the National Associated Studios of Music, Inc., of this city, to teach master classes here and in New York during the coming season. He is expected to arrive early in October. Ary Dulfer, a former pupil of Sevcik, now resident in this city, will be his assistant.

Sevcik, who was born at Horadovitz, in Bohemia, was, at the age of 23, appointed professor of violin at the Imperial Russian School of Music in Kieff.

Has Many Famous Pupils

He was first professor of violin at the Prague Conservatorium from 1892 to 1906. Among his pupils at the Conservatorium were Kubelik, Kocian, Zimbalist, Emil Ondricek, Marie Hall and others whose success as concert artists established his reputation as one of the greatest teachers of the violin. He was later director of the mas-

ter school of violin playing at the Royal Academy of Music, Vienna. Among his later pupils were the sons of Wilhelmj and Hugo Heermann, and the daughter of Wieniawski; Michael Zacharewitsch, Michel de Sicard, Walter Schulze, Vivien Chartres, Leon Sametini, Daisy Kennedy, Erika Morini, Sascha Culbertson and many others who have won international recognition.

The Sevcik School is now located at Pisek, Czecho-Slovakia, where the noted teacher resides. His classes for the season 1930-31 were filled to capacity, and included pupils from practically every country.

Professor Sevcik's principles are embodied in his "Method" (four books), which is used in leading music schools throughout the world.

He recently concluded a series of exhaustive studies on the concertos of Wieniawski, Brahms, Tchaikovsky, Paganini and Mendelssohn.

W. J. P.

NBC Names Rapee as Music Director

(Continued from page 3)

when the new radio city planned by the Radio Corporation of America will be finished several years hence. Mr. Rapee has long been associated with S. L. Rothafel, who is destined for an important executive position in that organization.

Mr. Rapee was born in Budapest in 1891 and gained his first musical ex-

perience as pianist. His first conducting post was that of assistant to Ernst von Schuch, director of the Dresden Opera. He toured Mexico and South America as pianist, and then came to the United States, where he conducted the Hungarian Opera Company in 1913, and later was appointed conductor at the Rialto Theatre in New York. In association with Mr. Rothafel, he subsequently conducted the orchestras at the Rivoli and Capitol theatres.

In 1925 he went to Berlin to lead the orchestra at the new Capitol motion picture theatre. While in Europe he also conducted the Berlin and the Budapest Philharmonic orchestras in special concerts, and had charge of the music in several UFA film productions. Returning to America, he conducted the orchestra at the new Fox Theatre in Philadelphia. In 1927, at the opening of the Roxy Theatre in New York, he became its musical director. He was "lent" by Mr. Rothafel two seasons ago as musical director for Warner Brothers and First National Pictures.

Upon the resignation of Joseph Littau to become conductor of the Omaha Symphony, Mr. Rapee returned to the Roxy, where he has conducted weekly symphonic programs over the radio in addition to his regular activities. He has also composed music for several film productions.

The Bristol Royal Orpheus Glee Society, Arthur S. Warrell, conductor, sang MacDowell's "The Crusaders" on an English radio program on June 4.

Wellesley to Dedicate New Carillon

WELLESLEY, MASS., June 10.—The new carillon of thirty bells, which recently arrived from the foundry at Croydon, England, for installation in the Galen Stone Tower at Wellesley College, will be played for the first time at the commencement exercises on June 15.

The largest bell is three feet in diameter and bears the inscription in Latin: "Friends gave me. Let us praise the Lord with a sound of bells."

FESTIVAL FOR ITHACA

5000 Singers to Be Heard in Second Annual Choral Gathering

ITHACA, June 10.—The second annual Talbot Music Festival, sponsored by the Westminster Choir School, to be held here from June 18 to 20, will call together thousands of singers from this and other states who have been trained by leaders produced in the school.

On the afternoon of June 20, a gala concert will be given by a massed choir of nearly 5000 members of choirs from eighty-five churches in several states, under Dr. John Finley Williamson, at Schoellkopf Field, Cornell University. In case of rain, the event will be held in the State Drill Hall nearby.

On this occasion a silver cup will be awarded to the choir making the best appearance in the procession. The cup is donated by Mrs. H. E. Talbot, of Dayton, Ohio, the generous benefactress of the school, for whom the festival is named. Both adult and children's organizations will be heard.

The first two days of the festival will be devoted to sessions for the school and its guest choirs, attendance at the earlier concerts being limited to invited audiences because of limited facilities. Thursday will include an alumni reunion and a concert by various choirs. On Friday the National Conductors' Guild of the choir school will meet. On the same evening Bach's B Minor Mass will be sung by the Westminster Choir, assisted by players from the Rochester Civic Orchestra.

The Vienna Philharmonic recently played "Kampf und Sieg," an early work by Richard Strauss, under the baton of the composer.

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SPRING OPERA IS QUAKER CITY FARE

"The Pirates" Sung Capably —Florentine Company Makes Debut

PHILADELPHIA, June 10.—The Savoy Company, an organization of many years' standing devoted to the annual revival of a Gilbert and Sullivan operetta, chose "The Pirates of Penzance" for its thirty-first annual production in the Academy of Music on May 22-23, with the usual outdoor performance in the open air theatre at Longwood, the estate of Pierre S. du Pont, on June 6.

This is the fourth time the "Pirates" has been the Savoy's bill and an exceptionally good production was given. The staging was of professional standard. The cast included John Steele Williams, genuinely comic Major General Stanley; Christine Kendrick's charming Mabel; the excellent Pirate King, Wilbur Evans, the first Atwater Kent national prize winner; and Albert Carl Lohmann's comic Sergeant of Police. Other roles were well taken by Gerald West, James Montgomery, Elizabeth Jane Taylor, Mary Miller, Lewis Jack and Margaretta Wheatley Shipley. The chorus was large, animated and of fine efficiency. John Thoms, former assistant conductor of the Civic Opera Company, was the diligent conductor.

New Opera Company Bows

The new Florentine Grand Opera Company made its debut on June 6 at the Metropolitan Opera House, with a vigorous and resonant performance of "Andrea Chenier." This new aggregation has been assembled by Francesco Pelosi, the impresario of the former Pennsylvania Grand Opera Company, which in its three years of existence put some remarkable things to its credit, including the first American production of "Khovantchina." During the season of 1931-32 the Florentine Company will play in Philadelphia and make several tours. Among those listed on the roster are Gladys Axman, Clair Alcee, Helen Sheridan, Bernardo de Muro, Ciro Di Ritis, Joseph Royer and Margherita Villa. The conductor is Walter Grigaitis and the stage manager Luigi Raybaut, both well known here.

Mr. De Muro brought a tenor of ringing quality and enormous volume to the role of Chenier. Mr. Di Ritis was the very dramatic Gerard. Anna Leskaya as Maddelena and Elena Businger in the double role of the Countess and of Madelon, gave vocally satisfying performances. Mr. Grigaitis conducted with much fervor. A large audience for a June night enthusiastically greeted all the arias, causing some of them to be repeated.

Bach Mass Performed

Bach's Minor Mass was given at the Memorial Church of Saint Paul, Overbrook, by the choir and soloists of the church, under Henry Gordon Thunder, on May 25. Dr. Thunder had trained his forces to a high point of excellence. The soloists were Elizabeth Harrison and Miriam Howe, sopranos; Ann J. Simon, contralto; Royal P. MacLellan, tenor, and George C. Detweiler, bass, some of whom have been soloists under Dr. Wille in the Mass at Bethlehem.

W. R. MURPHY

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Cadman Work Given as Pageant in Fort Worth



United
Scene from Charles Wakefield Cadman's "The Sunset Trail," as Given by a Company of 800 in Fort Worth Stadium. The Episode Is the "Invocation to the Great Spirit"

FORT WORTH, Tex., June 10.—Charles Wakefield Cadman's operatic cantata, "The Sunset Trail," was given a spectacular and colorful presentation in the stadium of Texas Christian University on the evening of May 9 as a climax to the celebration of Music Week.

An audience of 16,000 witnessed the pageant, which enlisted a chorus of 350, a ballet of 400 and an orchestra of sixty-five, the composer conducting. The magnitude of all the factors involved was most impressive and stimulating. The great arena was transformed into an Indian village, with tepees scattered widely, and trees and totem poles giving additional pictur-

esque touches. Over all stretched a starry sky.

The dancers, recruited from the physical training classes of the university, enacted the Indian tale, Ruby Jean Hilgers taking the leading role of Wildflower. Other featured members of the cast were Dorothy Kelly, Mary Elizabeth Turrentine, Richard Balch, Worth Andrews, Charles Casper and Adolph Dietzel. Half-a-dozen groups of girls, some thirty to forty each, represented warriors, Indian maids, medicine men and archers. Their costumes were gorgeous.

Mr. Cadman conducted with verve, the chorus and orchestra responding admirably to his beat. The "Invoca-

tion to the Great Spirit" at the opening and closing the work was given thrillingly. All of the solos and duets were sung by the entire chorus, which was seated on the east side of the field. During an intermission between scenes Brooks Morris conducted the orchestra in "Yuccas," "A Legend of the Plains" and "Dawn" from Cadman's "Prairie Sketches."

Great credit is due Helen Walker Murphy, who trained the ballet; Helen Fouts Cahoon, of the voice department of the university, who was largely responsible for the idea of the combined musical and pageantry production; and Sam S. Losh, for the fine work of the chorus.

Music Has Place in Programs Given During Poetry Week

The opening event of the fifth annual Poetry Week, of which Anita Browne is the founder, was given under the auspices of the General Federation of Women's Clubs in International House on May 24. The musical program featured settings by Gena Branscombe of her own poems. With the composer at the piano, Ruth Shaffner, soprano, sang two arias from the choral drama, "Pilgrims of Destiny," and the songs "I Bring You Heart-ease," "The Morning Wind" and "Just Before the Lights Are Lit."

An evening of poetry and song was given at the Three Arts Club on May 25, Kenneth Walton, pianist-composer; Rona Valdez, soprano; Virginia Marvin, soprano; Jessie Ward Haywood, poetess-disease, and Donald Stewart, baritone, supplied the musical part of the program.

Bartlett-Robertson Duo Completes European Tour

Since returning home last Spring, Ethel Bartlett and Rae Robertson, the British duo-pianists, have completed a lengthy tour in Europe. Beginning with twenty concerts in England, including appearances with the Royal

Philharmonic Society, Leeds Symphony, and Hastings Municipal Orchestra, they gave numerous recitals in Holland, Belgium, Germany and Poland, winning great success everywhere.

The artists will return to New York in November for a tour of the United States, Canada and Cuba, under the direction of Concert Management Arthur Judson.



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John Warren Erb Will Teach for Tenth Year in University Series



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John Warren Erb, whose association with music at New York University continues into his tenth summer session

A decade of teaching in the Summer session of New York University is the achievement of John Warren Erb, director of the department of instrumental music of this institution's School of Education. Mr. Erb's seasonal activities have included three concerts given by the Symphonic Orchestra of New York University, and two programs of the Musical Arts Chorus of Easton, Pa., which he conducts.

He is director of music in Lafayette College, Easton, and conductor of the Lafayette Glee Club, an organization which won the Intercollegiate Contest in Pennsylvania and is permanent possessor of the State Cup. With his Lafayette singers, Mr. Erb visited five Pennsylvania centres and Brooklyn in the course of the season.

During this Summer he will give private instruction in conducting, and in arranging choral and orchestral programs, in addition to coaching singers.

Mrs. Harrison-Irvine Conducts Large School Chorus

Mrs. J. Harrison-Irvine conducted the musical program at the graduating exercises of the Benjamin School for

ACTIVITIES IN THE STUDIOS

Girls on May 27. The chorus of 100 young women, sang in admirable style numbers by Buck, Taylor, Barnby, De Koven, and others. Mrs. Harrison-Irvine has been a member of the music faculty of this school for many years.

La Forge-Berumen Artists Heard in Interesting Programs

Edna North, a pupil of Ernesto Berumen, assisted by Nathaniel Cuthright, tenor, was heard in recital at the La Forge-Berumen Studios on May 29.

In six Waltzes, two Intermezzi and the G Minor Rhapsody by Brahms, a Chopin group, pieces by Debussy, an Improvisation by Frank La Forge and the Liszt-Busoni "Campanella," Miss North disclosed a rich tone, dazzling technique and fine command of nuance. Mr. Cuthright, a pupil of Mr. La Forge, with Marion Packard accompanying, sang with much distinction songs by Caccini, Scarlatti and Gluck, and arias from "The Girl of the Golden West" and "Andrea Chenier." In spite of unusually warm weather, a large audience attended, greeting the young artists enthusiastically.

The La Forge-Berumen Musicale over WEAJ on Tuesday, May 19, was of unusual interest. The program consisted of compositions of A. Walter Kramer, and was admirably presented by a group of artist-pupils of Mr. La Forge.

Hazel Arth, contralto, winner of the second Atwater Kent radio audition, interpreted admirably "In Dreams," "The Faltering Dusk" and "The Last Hour." Mary Lawrence, coloratura soprano, gave freely of her splendid voice in her rendition of a group. Harrington van Hoesen, baritone, sang "The Patriot" with fine effect. Elizabeth Andres, contralto, concluded the program with "Nocturne" and "Pleading," which were ideally suited to her luscious voice. Mr. La Forge and Beryl Blanch were the accompanists.

At the radio musicale on May 26, Mary Duncan Wiemann, soprano, was the singer and Phil Evans contributed accompaniments and two groups of piano solos. Miss Wiemann has a fine radio voice, and she interprets her songs with true artistic understanding. Mr. Evans played with taste and skill.

Liebling Singers Heard on Stage and Over the Radio

Artists from the studios of Estelle Liebling have been fulfilling engagements in varied fields. Frances Upton, soprano, has been singing in a vaudeville act. She appeared at the Keith Theatre in Flushing, L. I., during the week of May 17. Celia Branz, contralto, is taking a leading role in Milton Aborn's production of Gilbert & Sullivan's "Gondoliers," which opened at the Erlanger Theatre on June 1.

Frances Sebel, soprano, was soloist at the concert of the Freiheit Singing Society in Carnegie Hall on May 9.

Charles Cottrell, baritone, sang at a concert at St. John's Episcopal Church, Union City, N. J., and also at the American Legion Memorial Service in White Plains, N. Y., recently.

Mabel Jackson, soprano, was one of the soloists on the Fuller Brush Hour over Station WJZ on May 16 and 23. Sue Read, soprano, was soloist on the Lux Hour over WJZ on May 11. Lillian Greenfield, coloratura soprano, sang over WGBS on May 24.

Maude Runyon, mezzo-soprano, who is studying with Miss Liebling, has been engaged by Mrs. William C. Hammer for the Philadelphia Grand Opera Company. Her first appearance will be in the role of Albin in "Thais." Before coming to New York, Mrs. Runyon studied with Mrs. Herman Devries in Chicago.

Gescheidt Pupils Engaged for Church Positions

Several pupils of Adelaide Gescheidt have been appointed to church positions recently.

Helen Harbourt, soprano, has been engaged as soloist by the Asbury Park Methodist Church of Asbury Park, N. J. Miss Harbourt was the prima donna of the Gilbert and Sullivan operetta performance of "Patience" presented by the Montclair Operetta Club recently.

Augusta Newitt, contralto, has been engaged as soloist by the First Church of Christ, Scientist of Orange, N. J.

George Sharp, baritone, has been engaged as soloist by the First Presbyterian Church of Rutherford, N. J.

Svea Wikstrom, soprano, is the soloist of St. Luke's Episcopal Church of Montclair, N. J. Miss Wikstrom also had a leading part in the Gilbert and Sullivan operetta performance of "Patience."

Meta Schumann Presents Anna Steck in Varied Program

Meta Schumann, voice teacher and composer, presented Anna Steck, lyric-coloratura soprano, in a recital intime in her New York studio on May 22.

Miss Steck is a most promising singer, and her excellent progress under the tutelage of Miss Schumann was again convincingly revealed. Her voice of sweet quality is well placed and her execution of florid passages was marked with admirable ease and fluency. She was cordially received in works of Bach, Haydn, Handel, Donizetti, Brahms, Bellini and a group of songs by Miss Schumann, who provided sterling accompaniments. Extras were demanded and given.

Maude Douglas Tweedy Artists Fulfill Radio Engagements

Artists from the studios of Maude Douglas Tweedy who have been heard over radio station WOV during the past season included Jeanne Palmer Soudeikine, Esther Jacobson, Evelyn Wunderlich, Emily Boyle and Florence Paul, sopranos; Florence Roetger, mezzo-soprano; Marie Carlson, contralto; Howard Tompkins and Frederick Herbst, tenors, and Nelson Walter, boy soprano.

Giovanni Morelli, tenor, is heard every Wednesday over WOR. He was soloist at St. Barnabas's Church, Newark, recently in Rossini's Stabat Mater. He is soloist at St. Mary's Church, Elizabeth, N. J.

Alatan Green, tenor, sings over WOR Tuesday evenings with the "Coral Islanders."

Mme. Soudeikine was recently soloist at the Musicians' Club in the Barbizon Plaza. She sang songs by Strauss and Pierné and arias by Gluck and Verdi. Frank Chatterton was her accompanist.

Miss Tweedy has moved her New York studio to 29 East Thirty-seventh Street.

Turner-Maley Artists in Recitals

Florence Turner-Maley presented two of her artist-pupils, Regina Izan, soprano, and Michael Romano, tenor, in a recital at her studio on May 17. Miss Izan sang charmingly arias from Puccini's "Tosca" and "Butterfly" and songs by Cadman, Robyn and others. Mr. Romano gave fine interpretations of "La donna è mobile" from Verdi's "Rigoletto" and numbers by Schubert, Buzzi-Peccia and Walker, and joined Miss Izan in a duet from Gounod's "Roméo et Juliette." Augustine Norris was the accompanist.

Mr. Romano and Mima Rankin Gard, soprano, who is also studying with Mrs. Maley, were heard in Steinway Hall on

May 24, with their teacher at the piano. Miss Gard's lovely voice was heard to advantage in songs by Deppen, Robyn, Seaver, and Mrs. Maley's "In a Garden Wild" and "Song of Sunshine." Mr. Romano repeated his program of the previous recital and also sang the Gounod duet with Miss Gard.

Barnham Scholarship Students Play Colorful Program

Thos. Barnham, pianist and teacher, presented his five scholarship students in a recital in Steinway Hall on May 28. Walton Lodge, of Charleston, S. C., acquitted himself splendidly in works by Bach. Another Charleston pupil, Myriam Hamer, ably performed a Brahms Rhapsodie and de Falla's "Dance rituelle du Feu."

Harold Miles, of Pittsburgh, Pa., followed with a Chopin group, in which he disclosed a singing tone and admirable rhythm. Bessie Lapson, of New York, gave an impressive reading of MacDowell's "Eroica" Sonata, and Victor Powell, of Austin, Tex., concluded the program brilliantly with pieces by Debussy, Scriabin and Bartok.

Alberti Opera Class Gives Program of Ensembles

Solon Alberti's artists, with Oscar Colcaire, tenor of the Chicago Opera, and Mr. Alberti as assisting pianist, gave an evening of "Scenes from Operas" at Central Church on May 27. Ensembles from a dozen favorite music dramas were beautifully sung, the participants being: Nita Alberti, Helen Board, Dorothy DuMars, Emily Graham, Rosa Kuper, Ann Mack, Freda Somerset, Virginia Syms, Stephanie Wall, sopranos; Mae Mackie, contralto; Frederic Hufsmith, Ray McClintock, Floyd Townsley, tenors; Milford Jackson, baritone, and William Weeks, bass.

Several singers from the studios of other noted teachers are pursuing their training for the lyric stage as members of Mr. Alberti's opera class.

Rhea Sparag's Pupils in Novel Recital

Two musical plays served as novel vehicles through which Rhea Sparag, soprano, pianist and teacher, presented a number of her pupils at the Grand Central Palace on the afternoon of May 16. It was a novel and attractive program, and the large audience showed warm approval.

"The Count of Swama's Musicians" was the playlet which introduced eleven

(Continued on page 35)

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In the Studios and Schools

(Continued from page 34)

of Miss Sparag's younger pupils ranging in ages from five to eleven years. Each child represented a different nation, featuring works of their particular countries. Those in this group included Shirley Abramowitz, Evelyn Miller, Myrtill Cohen, Sarah Newhouse, Doris Gerstein, Thelma Levy, Beverly Kulkin, Sonia Kushel, Dorothy Miller, Francine Epstein and Virginia Prevatt.

The older pupils were cast in a musical play, "The Magic Spell," in which excellent vocal and piano numbers were interspersed with rhythmic dances. The participants, who reflected deserved credit upon Miss Sparag for the excellent training disclosed, included Sylvia Glaser, Virginia Prevatt, Janet Lip-ton, Evelyn Jaffee, Marian Newhouse, Thelma Newhouse, Janet Shane, Barbara Kulkin, Florence Michaels, Hortense Gerstein and Irving Gerstein.

Leslie Hodgson to Teach Throughout the Summer

Leslie Hodgson, pianist and teacher, will begin his annual Summer classes at his New York studio on June 22.

Rose Inness Hartley, an artist-pupil of Mr. Hodgson, recently gave an enjoyable recital at her New York studio. She is now a member of the faculty of the Allaire School of Music in New Rochelle. Margaret Haskins is also teaching at the same school.

June Schneider is head of the piano department at the Brooklyn Ethical Culture School. Dora Brinson is director of music at Bessie Tift College in Georgia. Evelyn Reed has a large class in Columbia, S. C. Myrtle Bussey is teaching at Simpson College in Iowa.

Lelia Lee Trigg is the principal piano teacher at St. Mary's Hall, Raleigh, N. C. Janie Mahan is teaching at Stratford College in Virginia. George Dare is director of music at Curtis High School, Staten Island. Arthur Watts Brown made a successful appearance recently at a concert in Stapleton, S. I.

Roeder Pupil Wins Music Week Award

Again the gold medal in the open (highest) class of the New York Music Week Association contests has been awarded to a piano pupil of Carl M. Roeder. This year the winner is Edith Schiller. The judges were Albert Von Doenhoff, James Friskin, Leslie Hodgson, Aurelio Giorni, and Harold Morris. The compositions played were a Bach

Toccata, a Chopin Scherzo, a Dohnanyi Rhapsodie and the second movement from Beethoven's Sonata Opus 31.

This makes a total of nine gold medals won by Roeder pupils in various classes of these annual contests.

Doris Frerichs, another Roeder pupil who has just graduated from the Institute of Musical Art, at which Mr. Roeder teaches, was awarded the faculty scholarship by Dr. Damrosch for highest standing in piano and general musicianship.

D'Avigneau Presents Three of His Artists in Recital

Sylvia Grazzini, coloratura soprano, Ross McLean, tenor, and Mario Valle, baritone, were heard in recital at the studios of Eugene d'Avigneau on May 20.

Features of Miss Grazzini's groups were Alabieff's "Nightingale," with vocal cadenzas and flute obbligato by Mr. Avigneau, and the cavatina, "Della rosa il bel vermiglio," from Rossini's "Bianca e Faliero." Both were given with facility and exquisite tone quality. The singer was assisted by Martha Thompson, pianist, and Carl Fleck, flutist.

Mr. Valle sang arias from "Hérodide" and "Barber of Seville" and joined Miss Grazzini in a duet from "Rigoletto." The lyrical quality of his voice was further revealed in songs by Tosti and Denza. Mr. McLean won warm applause for effective interpretations of four ballads in English. Miss Thompson was at the piano for Mr. Valle, and Edward Clark for Mr. McLean.

Pupils of May Zenn Kaufman Heard

May Zenn Kaufman presented her entire group of junior pupils in recital at the Hotel Plaza on June 6. Among the thirty-one young pianists who performed solos, duets and trios were numerous naturally gifted ones. Several "monotone or unmusical" pupils were included, proving Mrs. Kaufman's firm belief that such can learn to play the piano at least moderately well.

Prof. Norval L. Church, of Teachers College, Columbia University, who was guest of honor, gave a stimulating address on modern methods of music teaching.

Leon Carson Presents His Pupils in "Hour of Song"

The fourth annual "Hour of Song" by pupils and artist-pupils of Leon Carson was given recently in Spring Garden School Auditorium, Nutley, N. J.

Mr. Carson presented seventeen of his pupils in this recital, four of them prominent church soloists: Constance Clements Carr, soprano of the First Presbyterian Church, Passaic; Grace McManus Smith, soprano of St. Patrick's Cathedral, Newark; Alvin Jaekel, tenor of St. Barnabas Episcopal Church, Newark, and John Wilcox, tenor of First Methodist Church, Passaic.

Klamroth Pupils Heard in Recital

Wilfried Klamroth presented four of his artist-pupils in an informal recital at his studio on the evening of June 3. Those heard were Virginia Bartow and Edna Geer, sopranos, Marie Rosette, coloratura soprano, and Lillian Glass, mezzo-soprano.

The program included modern French songs and German lieder. The singers displayed good musicianship and voices of exceptional beauty.

Mr. Klamroth will conduct a lecture course and hold classes at the Columbia University from July 6 to Aug. 14. B.

Dr. Hans Weisse to Join Mannes School Faculty This Fall



Dr. Hans Weisse, Composer and Pedagogue of Vienna, Who Comes to the David Mannes Music School Next Season

The directors of the David Mannes Music School have announced that one full scholarship and two half-scholarships are available for study in composition with Dr. Hans Weisse, Viennese composer and teacher, next season. Applicants for these scholarships are requested to send manuscripts and brief biographical data to the school, at 157 East Seventy-fourth Street, before Sept. 15. Dr. Weisse will lecture in English at the school and elsewhere during his American stay.

The Mannes School's fifteenth year ended on May 25, after a final week of solo recitals by advanced students, and the informal awarding of diplomas and certificates on the afternoon of May 22. An annual event of special interest was the afternoon program by younger students, in which over twenty children participated, ranging in age from six to sixteen years.

American Dalcroze Institute Holds Graduation

The graduation exercises of the American Dalcroze Institute were held on May 29. Successful candidates for the Dalcroze solfège and eurythmics certificates were Mita Rom and Ethel Robison. Graduates who received the eurythmics certificate were Lola Rom, Laya Kessner and Laura Eckstein.

Helen Parkhurst, principal of the Dalton Academy, was the chief speaker.

Emmamay Norman Gives Recital

Emmamay Norman, pianist, a pupil of Richard McClanahan, gave a recital in Steinway Hall on May 26, before an invited audience. Bach's Fantasy in C Minor, Prelude and Fugue in C Sharp Major, and the Bach-Siloti Organ Prelude in E Minor, Beethoven's Sonata, Op. 27, No. 1, and pieces by Brahms, Chopin and Medtner comprised the program, which the young artist played brilliantly.

Sidney Dietch Sails to Hold Summer Classes in Berlin

Sidney Dietch, who for fifteen years was the assistant to the late W. W. Vilonat, sailed on June 13 for his Summer season abroad. He will teach in Berlin during July and August. A number of prominent European singers of the Dresden, Munich and Prague operas—former pupils of the late Mr. Vilonat—will continue their work with Mr. Dietch this Summer.

INSTITUTE OF MUSICAL ART HOLDS GRADUATION

Diplomas Presented to Large Class—
\$1,000 Loeb Prize Won By
H. H. Christmann

The Institute of Musical Art of the Juilliard School of Music held its commencement exercises in Carnegie Hall on the evening of June 1, when diplomas and certificates were awarded to sixty-nine graduating and thirty post-graduate students.

The orchestra of the Institute, conducted by Willem Willeke, played with excellent effect Mozart's Symphony in E Flat Major, Beethoven's "Leonore" Overture No. 3, and the Hungarian March from Berlioz's "Damnation of Faust." The soloists were André Cibuski, who sang an aria from Weber's "Freischütz," and Gerald Tracy, who played the Allegro from Beethoven's piano Concerto in E Flat Major.

Dr. John Erskine, president of the Juilliard School, made the commencement address. Dr. Frank Damrosch, dean of the Institute, gave out the diplomas and certificates and announced the winners of prizes for the year. The Morris Loeb Memorial Prize of \$1,000 went to Arthur Henry Christmann, who also won the artist's diploma with highest honors in clarinet. Faculty scholarships were awarded to Doris Frerichs in piano and Charlotte Murray in voice.

Wallace Magnani won the Coolidge Prize of \$100 for the best chamber music composition. The larger part of the Seligman Composition Prize went to Erich Schaefer. Others sharing in this award are Henry Brant, Francis Burkley, Gerald Tracy, Mary Jean Cash, Billy Masselof, Mary Ajemian and Elsie Gray. E.

Persinger Pupil to Make Debut

PHILADELPHIA, June 10. — Ralph Schaeffer, violinist, a brilliant young artist-pupil of Louis Persinger, will be heard in his first New York recital next season. This remarkable Philadelphia boy, who will shortly celebrate his fourteenth birthday, is a protégé of Edwin A. Fleisher, who as founder of the Symphony Club in Philadelphia has assisted so materially in promoting the careers of many well-known young musicians.

Last season, among other appearances, the boy played the Tchaikovsky Concerto with orchestra in this city. Before studying with Mr. Persinger the violinist worked with several well-known Philadelphia teachers, latterly with Sascha Jacobinoff.

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How American Orchestral Music Fares in the Country's Programs

(Continued from page 8)

1927-28
Carpenter. "Adventures in a Perambulator."
"Skyscrapers."
Converse. "California."*
Hill. Symphony No. 1.*
Mason. Symphony No. 1.
Piston. Symphonic Piece.*

1928-29
Carpenter. "Skyscrapers."
Copland. Two Pieces for String Orchestra.
Foote. Suite for Strings.
Goldmark. Negro Rhapsody.
Hanson. Nordic Symphony.
Hill. Symphony No. 1.
Jacobi. Indian Dances.
Josten. Two Movements from "Concerto Sacro."
Schelling. "Morocco."

1929-30
Chadwick. Sinfonietta.
Eichheim. "Java" and "Burma."
Fairchild. "Chants Nègres."*
Gardner. "Broadway."*
Gruenberg. "Enchanted Isle."
Jazz Suite.
Hill. "Lilacs."
Josten. "Jungle."*
Piston. Suite for Orchestra.*

Total: 33 works.

Here again the roster of established composers is impressive: Carpenter, Chadwick, Converse, Eichheim, Gilbert, Goldmark, Gruenberg, Hanson, Hill, Mason, Schelling; and there is a fair proportion of local names: Foote, Piston, Steinert. It is in the younger men chosen that a significant difference from Chicago is noted: Copland, Fairchild, Gardner, Jacobi, Josten, Sessions, Spelman. Here the inclusion of such names as Copland, Gardner, Gruenberg, Fairchild, Spelman (the first three cosmopolitan Jews, the two latter expatriates) seems to give a more European, exotic flavor, to make the list, in spite of its New Englanders like Sessions and its New Yorkers like Goldmark, a little less representatively American.

Independent of Convention

At the same time the great number of first performances tends to arouse our suspicions: while their presence in moderation indicates a healthy curiosity and independence of convention, over-insistence on them may proceed from a precisely opposite pandering to public opinion in the shape of the journalistic demand for novelty. Novelty may be sought through motives of sensationalism, while lasting and quiet artistic joy are compatible only with long familiarity; as Dr. Hanson insists, "One of the curses of the orchestral situation in this country is the difficulty of hearing repetitions of successful American works"; and a list rich in repetitions like that of Chicago may therefore be more truly constructive than one where "New: First time" appears over-often.

Leaving these doubts in abeyance until we accumulate further evidence, however, let us turn next to the following table:

Figure V
PHILADELPHIA ORCHESTRA
American works played, 1925-1930
(Asterisks indicate first performance anywhere)

1925-26
Gilchrist. Symphony No. 1.

1926-27
John Beach. "New Orleans Street Cries at Dawn."
Eichheim. "Burma."

1927-28
Carpenter. "Skyscrapers."
Copland. Scherzo, from Symphony with Organ.*
(Version for Orchestra alone.)
Farwell. "Once I Passed Through a Populous City."*
Gilbert. Nocturne for Orchestra.*

1928-29
Chasins. Piano Concerto.
Eichheim. Japanese Nocturne.
Harmati. Prelude to a Drama.
Jacobi. Indian Dances.

Riegger. Study in Sonority for Forty Violins.
Schelling. Violin Concerto.

1929-30
Eichheim. "Java."
McKinley. "Masquerade."
Schelling. "Morocco."
Taylor. "Jurgen."

Total: 17 works.

What a striking shrinkage is here! Only seventeen American works in all, as against thirty-three for Boston, and forty-two for Chicago! Quality, moreover, is even more important than quantity, and here standard American composers are reduced to a half dozen: Carpenter, Eichheim, Farwell, Gilbert, Schelling, and Deems Taylor. As for local loyalty, it is given a sop in the shape of a symphony by W. W. Gilchrist; but he died in 1916, and his work is academic and of no significance to our contemporary situation. Among the younger men the only ones whose music has any native quality are Chasins, Jacobi, McKinley. Most of the selections, indeed, seem made not so much for their representative quality or beauty as for a certain piquancy of local color, as for instance Jacobi's "Indian Dances," John Beach's "New Orleans Street Cries at Dawn," Eichheim's "Burma" and "Japanese Nocturne," and Schelling's "Morocco," while in Riegger's Study in Sonority for Forty Violins the interest in eccentricity is open and unabashed. Shaping this list, that is to say, we find all that love of the bizarre, of the strikingly unusual, of the journalistically telling—in a word, of sensationalism—which is the weaker but unfortunately the more fashionable and commercially successful side of the great musician (as well as showman) who conducts this orchestra.

So well-known is this tendency to sensationalism in the policy of the Philadelphia Orchestra, coupled often with indifference to solid but unlurid works, that as one thumbs the programs one may catch oneself wondering how such a piece as Gilbert's Nocturne got into them at all, especially when one reads, in a letter of Mr. Gilbert's to the annotator, such a characteristic sentence as this: "I have heard so many of the devilishly clever, uncannily ingenious, but dry and soulless musical concoctions which are all the style nowadays, that I desired to give myself the satisfaction of making an individual protest against all this super-intellectual, modernistic tendency."

The Key to the Puzzle

One reads on, however, and finds the key to the puzzle. The piece was played, as was also that of Farwell, not by the regular conductor but by a guest, Pierre Monteux. "I did not show the score to anybody," writes Gilbert, "or make any effort to have it performed, but last year Mr. Monteux wrote me from Europe and asked for a new composition of mine for his Philadelphia season, and I wrote back and told him about this. He decided to perform it. That's how it happened." One remembers the sequel. Mr. Monteux, one of the most constructive of all European conductors in his attitude toward American music, was nevertheless slightly treated by a public and press lukewarm about that music, and after unfortunately losing his temper retired to Europe in dudgeon. . . . The other two most interesting American novelties, by Chasins and McKinley, were played by Mr. Gabrilowitsch, who was taken to

(Continued on page 37)

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CHICAGO PUBLIC SCHOOLS

Native American Works Performed

(Continued from page 36)

task by the New York Times for including in his New York programs a piece which the Times considered so "unoriginal" as Mr. Chasins's Concerto.

When we observe how adverse to the development of our own music are the influences of the sensation-seeking metropolitan public and the idolized virtuoso conductor, we are prepared to find the programs of the New York Philharmonic-Symphony the least progressive of all. Here they are:

Figure VI

PHILHARMONIC SOCIETY OF NEW YORK

American works played, 1925-1930

1925-26

Schelling. "Impressions from an Artist's Life."

1926-27

Hanson. "Pan and the Priest."
Templeton Strong. "Une Vie d'Artiste" (Szigeti, soloist).

1927-28

Goldmark. Negro Rhapsody.
Schelling. "Morocco."

PHILHARMONIC-SYMPHONY SOCIETY OF NEW YORK

1928-29

Carpenter. "Skyscrapers."
Gershwin. "An American in Paris."
Mason. "Chanticleer."
Schelling. "Impressions from an Artist's Life."
Whithorne. "Fata Morgana."

1929-30

Wagenaar. Sinfonietta.

Total: 10 works.

Surely it is hardly unfair to call such a list as this reactionary. The entire representation of American works has shrunk to less than a dozen, of which, aside from those of Ernest Schelling, himself one of the regular conductors of this orchestra, only five are by our better-known men, and not one is brought forward for the first time. In the only year that any adequate representation of even these occurs, 1928-29, only Schelling's "Impressions from an Artist's Life" is in the hands of the regular conductor, Toscanini. Whithorne's piece is played by Mengelberg, Carpenter's and Gershwin's by Damrosch, Mason's by Reiner. The only scores from younger or less known men are Wagenaar's Sinfonietta and Templeton Strong's "Vie d'Artiste," the latter included as vehicle for a soloist. In brief, we find here but the slightest interest in the growth of our native music.

To sum up, then, it appears to be

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amply demonstrated by these lists that the influences making against progress for our music are, first, conductors interested primarily in their own virtuosity, or in the playing, however magnificently, of classic scores, or in propaganda for nations other than those they serve, or in sensationalism either for its commercial or for its fashionable and snobbistic values, and second, audiences avid of sensation, novelty, and European prestige, or shifting, ignorant, and indifferent, as they are apt to be in metropolises, where the transient element in population is large. On the other hand we see by the example of Chicago that a progressive attitude toward our own music is nevertheless already at work, and working fruitfully, in centres where a steady provincial population of intelligent people is guided, educated, and inspired by conductors of broad sympathies, living ideals, and proportionate musical skill. And these conditions, happily, are more or less duplicated in Cincinnati, Cleveland, Detroit, Los Angeles, Minneapolis, St. Louis, and no doubt in a number of other cities. It is heartening to note that in almost all these cases the regionalism insisted on above finds some exemplification: witness Stillman-Kelley in Cincinnati; Cooley, Moore, and Shepherd in Cleveland; Kolar in Detroit; McCoy in Los Angeles; John Beach in Minneapolis; Kroeger in St. Louis. Even in New York there are Goldmark, Schelling and Wagenaar.

American music has already a habitat. And this habitat is enlarging as our tastes grow less conventional, less sensational, less servilely imitative of Europe,—as we learn slowly to be more self-reliant, inventive and hopeful.

In Boston Studios

BOSTON, June 10.—Piano pupils of Louis Cornell of the New England Conservatory of Music gave a notable recital in George W. Brown Hall on the evening of May 18, which attracted a crowded house of representative music lovers. The program, novel in its make up, consisted of the First Book of Preludes by Debussy, admirably interpreted by the following pupils: Marie Mecklem, Robert Ewing, Gertrude Sweeney and Gladys Heathcock. In the Second Book of Preludes by Debussy, Mr. Cornell's advanced pupils, Nora Gill, Mary Morrissey, Frederick Delzell and Myrtle Conoley, were heard.

Vincent Hubbard, teacher of voice, presented his pupils in solo and concerted numbers in the Little Theatre on May 24, before a large and appreciative audience. Each pupil performed creditably and reflected careful training. Margaret Hubbard at the piano accompanied adequately. Those heard were: Hope Gregory Bird, Emily Gaudette, Eva Brochu Gingras, Ann Madden, Vaneva Milne, Geogina Shaylor, Herbert Bysshe, Carlton De Laney, Rene Gingras, Camille Girouard, Henry Heald, Lawrence Jenkins, Edward Matthews, Arthur Morse, Roland Partridge and Henry Zimmer. Rose Zulalian, artist pupil, contributed a group of songs.

Harriot Eudora Barrows, teacher of singing, with studios in this city and Providence, presented Geneva Jefferds, soprano, at her studio on May 2. Miss Jefferds was heard in Italian, French, German and English groups, and gave pleasure to music lovers. Rene Viau accompanied and was heard in solo compositions.

On the evening of May 16, Miss Barrows's pupils performed and gave excellent account of their season's study.

Ted Shawn Returns After Triumphal Tour of European Centres



Ted Shawn, American Dancer (Right), with Andrei Jershicky, First Solo Dancer of the Mannheim Opera, at Interlaken, Switzerland

Ted Shawn, who returned from a tour of Central Europe on the Leviathan on June 11, made his last continental appearance for this season at the Tonhalle in Munich on May 7. The vast hall was not large enough to accommodate the audience.

Mr. Shawn appeared in Berlin in several performances in the title role of "Orpheus Dionysos," to music of Gluck, which proved to be the crowning event of the Third German Dance Congress in Munich last June.

The American dancer this year appeared in Switzerland for the first time, giving recitals at Zurich, St. Gallen and Berne. He will return to Switzerland next Spring at the conclusion of his coming American tour.

With Ruth St. Denis and the Denishawn Dancers, Mr. Shawn will make his fifth annual appearance with the New York Philharmonic-Symphony at the Lewisohn Stadium on Aug. 24, 25 and 26. Other Summer engagements in which he will appear are joint recitals with Miss St. Denis in the open air at Mariarden, Peterborough, N. H., on Aug. 3 and 4, and at the Community Theatre, Bristol, Conn., on Aug. 5 and 6.

Philadelphia Conservatory to Hold Summer Session

The Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, managing director, announces a Summer semester from June 22 to Aug. 1.

The following faculty members will be available: Boris Koutzen, violin; Arthur Reginald, piano; Allison R. Drake, piano and organ; Maria Ezerman Drake, piano; Jane Price, piano, and Kathryn Grube, theory and solfeggio.

Hubbard Pupil Honored by Columbia

BOSTON, June 10.—Roland Partridge, tenor, artist-pupil of Vincent Hubbard, of this city, has just been appointed University Fellow in History at Columbia University for next year. His vocal study with Mr. Hubbard in the last three years has been under a scholarship by special arrangement with the Juilliard Foundation of New York. He will spend the Summer studying opera at the American School of Music at Fontainebleau in France.

In Chicago Studios

Winners of Chicago Musical College Prize Contest Announced

CHICAGO, June 10.—In the annual prize competition of the Chicago Musical College, held at Orchestra Hall on May 16, first prize of a Steinway grand piano was won by Ralph Squires of Morgan City, La., a pupil of Rudolph Ganz and Mollie Margolies. Scholarships in this class were awarded to Ida Krehm and Miriam Ulrich. The Lyon and Healy piano was won by Norman Voelker of Louisville, Ky., with scholarships awarded to Ellen Hougerson and Ethel Evensen. In the voice department the Lyon and Healy piano was won by Dorothea Helenius of Virginia, Minn., and scholarships were given to Irene Palmquist, Marie Healy and Arthur Lindblad. The old violin from the Lyon and Healy collection was won by Leo Pevsner of Milwaukee, with scholarships in the violin department won by Hazel Gains and Sylvan Ward.

The jury for the contest consisted of Olga Samaroff, William S. Brady and Felix Borowski.

The German Exchange Scholarship has been won by Sam Raphling, pianist, a pupil of Mr. Ganz.

* * *

The De Paul University School of Music presented Barbara Sieben, pianist, in recital in the De Paul Little Theatre on May 17. Arthur Becker, dean, was at the second piano.

On May 20 in the same auditorium the piano pupils of Mary V. Feltz, assisted by Marie Kovarik, soprano, pupil of Marie R. Maschek, were heard. The following young students took part: Leona Hogan, Betty Cambridge, Mary Krzystyniak, James Hennigan, Anna Labant, John Klein and Annette McCarthy.

* * *

The Chicago Conservatory of Music is sponsoring a vocal contest to be broadcast over a local station. The prize awards are four two-year scholarships and one grand piano. The donors are the Baldwin Piano Company; Rosa Raisa, prima donna soprano of the Chicago Civic Opera; Maurice Rosenfeld, pianist and lecturer, and Alexander MacFadyen, composer-pianist.

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MUSIC WEEK AWARDS PRESENTED TO WINNERS

Concert Precedes Annual Distribution of Prizes to Soloists and Ensembles

The eighth annual presentation of awards by the New York Music Week Association to contestants took place on the evening of June 11 in Carnegie Hall. Thirty-seven gold medals were awarded to soloists of the various departments, twenty-three silver cups to public school choruses and orchestras, and other awards to church choirs, choral societies, bands, orchestras and ensemble groups. The entire parquet was occupied by the contestants, seventy-five per cent being between the ages of five and seventeen years.

The musical program preceding the presentation of awards opened with the Overture to "Iphigenia in Aulis" by Gluck, played by the combined senior and sub-senior orchestras, conducted by Hans Lange. The C Minor Scherzo of Chopin was played by Edith Schiller, gold medal winner in the open piano class. The Philharmonic - Symphony Scholarship Clarinet Ensemble, of eleven clarinets and harp, a silver cup winner, presented a group under the baton of Simeon Bellison. Dorothy Dell Potter, gold medal winner in the coloratura soprano class, was heard in an aria. Other numbers were played by the Intermediate Boys' Chorus of Public School 63, Bronx, conducted by Pat O'Connor, which has won the silver cup three years in succession, and by Eleanor Aller, winner of the open class cello medal.

Outstanding among the evening's contributions were the second and third movements of the Mendelssohn Concerto, played excellently by Walter Scott, seventeen-year-old winner of the open class violin medal, accompanied by Dorothy Wagner. The program closed with the "Egmont" Overture of Beethoven, performed by the Association's senior orchestra, Mr. Lange conducting.

The chairman of the evening, Grover A. Whalen, made an address to the contestants, and was assisted in presenting the gold medals and silver cups by Dr. T. Tertius Noble, chairman of the association's contest department, and honorary master of ceremonies.

Musicians Club Holds Annual Meeting

The Musicians Club of New York held its annual meeting at the Hotel Astor on the evening of May 20. Percy Grainger, pianist, played compositions by Bach, Balakireff, Debussy and Cyril Scott, and Anita Atwater sang a group of folksongs.

The election of five women and seven men to the board of governors was announced by Henry Hadley, president. These are: Mrs. Stuart Close, Clara Edwards, Adelaide Gescheidt, Florence Foster Jenkins, Mrs. Ethelbert Nevin, Arthur Bergh, Ernest Carter, W. L. Coghill, Louis P. Dressler, William J. Kitchener, Joseph Priaulx and Earle Tuckerman.

Novel by David Ewen Based on Schubert's Life Published

A novel, "The Unfinished Symphony," based on the life of Franz Schubert by David Ewen, has been issued by Modern Classics Publishers, Inc., of New York.

Mr. Ewen is the author of "Hebrew Music" and the editor of "From Bach to Stravinsky," a critical anthology which will be published shortly by the firm of W. W. Norton.

Past and Present Meet in Vienna



Schubert's Birthplace in Vienna Is a Favorite Rendezvous for Musicians. It Was at This Place That Robert Goldsand, Pianist, Seen at the Left, Was Photographed with Max Breitenfeld, Composer of the Octave Etude Which Mr. Goldsand Introduced to the United States Last Season

Pinnera and Loros Heard at Private Musical

Gina Pinnera, soprano, and Mario Loros, baritone, gave a joint recital at the residence of Mrs. H. Durant Cheever on the evening of May 17, before a distinguished audience.

Mr. Loros sang an aria from "Andrea Chenier" and a group of Spanish songs, and joined Mme. Pinnera in duets from "Aida" and "Trova-tore." Among Mme. Pinnera's numbers were an aria from "La Wally," and songs by Schubert, Brahms and Sinding. As encores she gave Ethelbert Nevin's "The Rosary," as a tribute to the composer's widow, who was present; Josephine Forsyth's setting of "The Lord's Prayer"; and, with the composer at the piano, Alice Close's "Rangoon," which is dedicated to the singer. Edward Ransome, tenor of the Metropolitan Opera, and Mme. Pinnera concluded the program with a duet from "Aida." Rachel Leon was the accompanist of the evening.

Anna Hamlin and Henry F. Seibert in Joint Recital

WHITE PLAINS, N. Y., June 10.—The first of a series of Sunday afternoon concerts, under the auspices of the Westchester County Recreation Commission, was given in the County Centre by Anna Hamlin, soprano, and Henry F. Seibert, organist, on June 7.

Miss Hamlin was received with great favor in the Jewel Song from "Faust," Spohr's "Rose Softly Blooming," Beach's "Ah! Love, But a Day," Densmore's "A Spring Fancy," and "Oh, No, John." Harold Genter was her accompanist. Mr. Seibert played numbers by Wagner and Sibelius.

Katherine Ruth Heyman Returns for American Visit

Katherine Ruth Heyman, pianist-composer, arrived in New York last week for the first time in four years. She will spend the Summer in the Adirondacks, returning to Europe in September to fill concert engagements in England, France and Italy.

MUSICAL SORORITY TO HOLD BIENNIAL

Delta Omicron Convention Arranged for Indiana Centre in July—Tour of Europe Planned

LOS ANGELES, June 10.—The national musical sorority, Delta Omicron, will hold its 1931 biennial convention at French Lick, Ind., from July 1 to 4. Headquarters for the meeting will be the French Lick Springs Hotel. As customarily, two delegates will be chosen by vote from each of the chapters of the sorority, established at leading schools throughout the country.

The organization has as one of its chief aims the sponsoring of American music and musicians, in particular the work of women composers. A prize is offered at each convention for the best composition submitted. The organization has established a student loan fund given through the National Music League. It also pays the expenses of a composer each Summer at the MacDowell Colony, where it has built and permanently endowed a studio.

Following the convention, a two months' tour of Europe has been arranged, to include leading music festivals and the Anglo-American Conference at Lausanne. The tour will include England, France, Italy, Germany, Belgium and Switzerland.

Fourteen Harpists Heard in Concert

The harp class of the New York College of Music gave a delightful concert in Guild Hall of the Steinway Building on the evening of May 28, with the assistance of Nora Helms, soprano, and Horace Douglas, baritone.

An ensemble of fourteen harpists opened the program with A. Francis Pinto's brilliant Suite in three movements and later performed with exquisite effect a Prelude and Adagio by Gluck and shorter numbers by Chopin, Grieg, Brahms, Durante, MacDowell and others. Yolanda Greco, Mary Brubaker, Wilhelmine Meagher and Elizabeth Blewitt played solos with finished artistry.

An Introduction and Aria by Pergolesi was charmingly given by Marian Seitz, violin; Florence Darrow, harp, and Frances Wagner, piano, as was Hilse's Suite by Joseph Goessi, flute, and Mabel Camerson-Goessi, harp. Miss Helms and Mr. Douglas won warm applause for operatic arias. Solomon Frager was the accompanist.

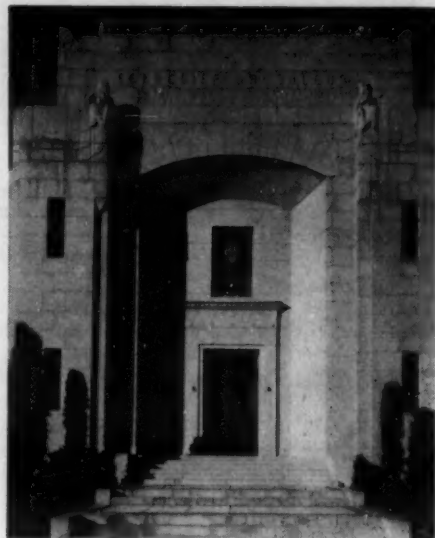
Besides the aforementioned harpists, the ensemble included the Misses de Bussey, Laird, Seiderman, Brown, Harrison, Lichti-Neal, Perlitch and Wagner.

St. Paul Hears Piatigorsky and Lays Plans for Next Year

ST. PAUL, June 10.—The Schubert Club closed its series of artists' recitals with a program by Gregor Piatigorsky, 'cellist. With Lida Antik as his accompanist, Mr. Piatigorsky played music by Frescobaldi, Saint-Saëns, Weber and Granados, in addition to Beethoven's variations on two themes from "The Magic Flute."

Artists announced by the Schubert Club for next year are: Richard Bonelli, Oct. 22; Jan Smeterlin, Nov. 10; Albert Spalding, Dec. 21; Olga Averino, Jan. 18, and the Gordon String Quartet, Feb. 19.

PARIS.—Sydney Rayner, American tenor, who has been singing at the Opéra-Comique, gave a recital at the American Women's Club on May 27.



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Passed Away

Joseph Knecht

Joseph Knecht, formerly concertmaster of the Metropolitan Opera orchestra, and for fourteen years conductor of an orchestra that played in the Rose Room of the Waldorf-Astoria Hotel, died of heart disease at his home on May 31.

As a youth, in his native Austria, Mr. Knecht attended the Institute of Technology in Vienna with the intention of becoming an engineer. He was urged by friends to abandon his scientific studies and to take up music as a career instead. After three years of training at the Vienna Conservatory he joined the Royal Opera House as a violinist, playing under Hans Richter and Wilhelm Gericke, who later formed the Boston Symphony. Mr. Gericke offered him a position in that orchestra and he came to this country when nineteen years old. As a soloist with the Boston Symphony he attracted the attention of directors of the Metropolitan Opera, who induced him to come to New York.

At the Metropolitan Mr. Knecht played under the baton of Mahler and Toscanini, and latterly became associate conductor. In 1912 he left the Opera to become musical director at the Waldorf-Astoria, where his symphonic concerts were highly popular. It was at one of his evening concerts that Victor Herbert's "Irish Rhapsody" was first played by an orchestra, and at another that a suite by Henry Hadley was first heard. The "Rose Room dinner music" was a favorite program of WEAF listeners for several years. In 1926 Mr. Knecht left the Waldorf-Astoria to join the National Broadcasting Company. The day before his death he conducted his "Wings of Song" program and appeared to be in good health.

Mr. Knecht is survived by his widow, the former Emelie Krafft, of Boston, and a daughter, Mrs. Robert K. Beggs, known professionally as Florence Kingsley, who gives song recitals over station WJZ.

Adolf von Gross

BAYREUTH, June 5.—Geheimrat Adolf von Gross, who had been a close friend of Richard Wagner, died tonight at the age of eighty-seven. He was outstanding in his efforts to promote the music of the great composer.

When Wagner died in 1883, von Gross became chairman of the Bayreuth festival committee. He seldom missed a festival performance. A delightful host, he was fond of entertaining artists and music lovers at his villa at Niedelberg. He served as a Privy Councillor under the empire.

Sigmund Zeisler

CHICAGO, June 10.—Sigmund Zeisler, noted lawyer, and former husband of the late Fannie Bloomfield Zeisler, famous pianist, died in this city on June 4. Mr. Zeisler is survived by a second wife, Amelia Spielman Zeisler, and three sons.

May Kidder Chase

May Kidder Chase, organist, who served parishes in the Protestant Episcopal Dioceses of New York and New Jersey, died in St. John's Hospital, Brooklyn, on June 6. She was born in Pottsville, Pa., in 1869. Her husband, H. Gibbs Chase, and a sister, Martha Kidder, of Asbury Park, survive.

Alice Merritt Cochran

TAMPA, FLA., June 10.—Alice Merritt Cochran, formerly a well-known concert and church soprano in New York, died here on May 27.

Mrs. Cochran, who was the widow of



Joseph Knecht

David H. Cochran, was born in Brooklyn. She was soloist at various times in the Tompkins Avenue Congregational Church, the Church of the Pilgrims and St. Mark's Episcopal Church in Brooklyn. She had also sung with the Arion Society and the Boston Symphony.

Dr. Oscar M. White

WASHINGTON, D. C., June 10.—Dr. Oscar M. White, for many years a prominent musician and teacher in Washington, died here on May 27, at the age of seventy. Dr. White, who had trained many Washington musicians, members of the United States Marine Band and other service bands, was born and educated in Germany, and received the degree of Doctor of Music in that country. He came to Washington in 1881, following a tour of several years, during which he conducted grand opera in South America. He had been an officer of the Musicians' Union.

A. T. M.

Walter Unger

CHICAGO, June 10.—Walter Unger, cellist, died in this city on May 17. Mr. Unger came to Chicago with Theodore Thomas and was one of the original members of the Chicago Symphony. He was instrumental in helping Thomas gain the support which led to the permanent organization of the orchestra.

A. G.

William R. Gardner

PITTSBURGH, June 10.—William R. Gardner, teacher of singing, died at his home here recently. Mr. Gardner was born in Westmoreland County, Pa., and obtained his musical education in Europe. He was instructor at Beaver College for eleven years and was connected with Geneva College for five years. He had trained choirs in the local churches.

W. E. B.

Hazel E. Ritchey

LINCOLN, NEB., June 10.—Hazel E. Ritchey, for the past ten years president of Sigma Alpha Iota, national musical fraternity, died at her home here on May 29, following a brief illness. Miss Ritchey's passing is mourned by some 7000 members of the organization. She was a vice-president of the National Professional Women's Panhellenic Association and a member of Pi Kappa Lambda, national honorary music fraternity.

Edith Bowyer Whiffen

LOS ANGELES, June 10.—Edith Bowyer Whiffen, pianist, died in Hollywood on June 3. Mrs. Whiffen had taught in New York until two years ago, and had appeared in concerts in this country as well as in Canada and

Mexico with Kathleen Parlow and others. She was born at Algona, Iowa, and received her musical education at the Chicago Conservatory of Music and in Europe.

Karolyn Wells Bassett

Karolyn Wells Bassett (Mrs. Edwin C. A. Bullock), favorably known as a composer of songs widely sung in concert, died at her home in Briarcliff Manor on Monday evening, June 8, after a month's illness.

Miss Bassett studied at the Berkeley Institute in Brooklyn, with Mme. Voltin in New York and in Germany. She made her concert debut in 1921. Among her most successful songs are "Take Joy Home" and "The Icicle." She was also gifted as a pianist and soprano.

She is survived by her husband, her mother, Mrs. Charlotte Mortimer Bassett and her brother, Harmon S. Bassett.

Maurice Fulcher

Maurice Fulcher, formerly active as a concert manager in Chicago and New York, died on May 31 in the Beth Israel Hospital after a brief illness. Mr. Fulcher had been for the last five years general publicity representative for George Wintz's theatrical attractions, handling the road tour of "The Vagabond King," Ziegfeld's "Follies" and similar shows. He was forty-four years of age. During the war Mr. Fulcher was entertainment officer at Plattsburg, N. Y., bringing Broadway shows to the training camp. He is survived by his sister, Jean Fulcher of New York and two brothers, Gordon Brooks Fulcher of New York and Melvin D. Fulcher of St. Louis. Interment was in Woodlawn Cemetery.

Will R. Reeves

CINCINNATI, June 6.—Will R. Reeves, director of the Public Recreation Commission of this city, died at his home today of heart disease at the age of 47. He was the originator of community

GUNN MUSIC SCHOOL OPENS NEW QUARTERS

Chicago Institution Removes to Kimball Hall—New Faculty Members

CHICAGO, June 10.—The Gunn School of Music and Dramatic Art, which formerly occupied quarters in the Fine Arts Building, is one of the latest recruits to Kimball Hall.

The Gunn School, founded ten years ago by its present president, Glenn Dillard Gunn, pianist, teacher and music editor for the Chicago *Herald* and *Examiner*, has a strong faculty in all branches of the arts. New members of the faculty include Hadley Outland, teacher of opera and concert singers; Dr. Sigfrid Prager, choral conductor and coach, and Edouard Dufresne, concert baritone and conductor of La Chorale Française. Audrey Call has joined the violin faculty, and James Bradley Griffin the department of dramatic art.

The present faculty includes among many well known names, those of Frank Laird Waller, Albert Goldberg, Sara Levee, Olin Thompson, Amy Neill, Guy Woodard, Felix Borowski and Leo Sowerby.

M. M.

Edward Ransome Heard in Recital

Edward Ransome, Metropolitan Opera tenor, gave a recital at the Hotel Plaza, with Miguel Sandoval, pianist, assisting, on May 28. The singer's program included arias by Handel, Bizet, Wagner and Puccini, and songs by Martini, Giordani, Poldowski, Ireland, Tagliaferri and Respighi. Mr. Sandoval played the accompaniments and



Campbell

Karolyn Wells Bassett

singing here, was organizer and conductor of the Mother Singers and organist of the Seventh Presbyterian Church of this city.

Willis G. Bowland

COLUMBUS, June 10.—Willis G. Bowland, well-known choir director, died here on May 18. In three months more, Mr. Bowland would have served fifty years as leader of the choir at St. Paul's Episcopal Church. He was also conductor of the Elks' Chorus and the Shrine Chorus.

R. C. S.

Henrique Oswald

RIO DE JANEIRO, June 10.—Henrique Oswald, Brazilian composer, died today in his seventy-ninth year. He had studied in France, where he took part in the International Music Conference of 1902.

a group of solos. Both artists were enthusiastically received by a distinguished audience.

C.

CORONA TO MAKE TOUR

Metropolitan Opera Soprano to Sing Under NBC Service

Leonora Corona, soprano of the Metropolitan Opera Company, will be heard in concert next season under the management of NBC Artists Service, appearing in concerts and festivals.

Miss Corona sailed on the Conte Grande on May 22 to spend the Summer abroad, where she will make guest appearances in opera. She has been re-engaged for two years at the Metropolitan, where this season she has appeared singing the leading soprano rôles in "Tosca," "Gioconda," "Aida," "Cavalleria Rusticana," "Tales of Hoffmann," "Trovatore" and "Forza del Destino."

Street-Sweeping Composer Won Fame for Mass

EDWIN GARDNER, sixty-eight-year-old composer, died at Ton-y-Pandy, Wales, recently, according to foreign dispatches. Mr. Gardner, who was a self-taught singer and composer, three years ago while working as a crossing-sweeper wrote a Mass which received high praise from Sir Walford Davies and other musical authorities. The work was sung widely in England and Wales.

ALUMNI CAMP TO BE INTERLOCHEN NOVELTY

Summer Band and Orchestral Work Will Include Massed Concerts, Opera and Oratorio

INTERLOCHEN, MICH., June 10.—Among the new features included in the 1931 plans of the National High School Orchestra and Band Camp will be an alumni camp for the former members of the camp and of the national orchestra and a few supervisors, with a membership limited to 100. The members will be housed in modern dormitories, twelve students to a cottage. Their program of activities will parallel those of the high school camp, though the two groups will not mix in any of the classes.

The major activities will include orchestra, band and choir work, each rehearsing two hours daily. Courses in all branches of music and two courses in education will also be offered, with college credits.

Another feature will be laboratory courses in acoustics, to be conducted by John Redfield, of Columbia University. Mr. Redfield will be assisted by engineers from various musical instrument factories.

Dr. Joseph E. Maddy, of the University of Michigan, organizer and musical director of the national camp, has announced that John Philip Sousa will return as guest conductor. Mr. Sousa will conduct a massed band of 1000 players, assembled from many Michigan organizations.

Notable among guest conductors of the National High School Orchestra will be Howard Hanson, director of the Eastman School of Music at Rochester, N. Y.; Henri Verbrugghen, conductor of the Minneapolis Symphony; Dr. Carl Busch, of Kansas City; Edgar Stillman Kelley of Western College, Oxford, Ohio, and Eugene Goossens, newly-appointed conductor of the Cincinnati Symphony.

Prof. A. A. Harding, of the University of Illinois, will again conduct the band, which was markedly successful last Summer.

The vocal department of the camp during the coming Summer will give a stage performance of an opera and also Haydn's "Creation," augmented in the latter work by adult choruses trained by camp teachers in the surrounding towns.

Gustave L. Becker Honored at Reception on Seventieth Birthday

The Music Teachers' and Students' Advisory Council honored the seventieth birthday anniversary of Gustave L. Becker, composer, pianist and teacher, with a concert including his works and a reception at the Home Making Centre, in the Grand Central Palace, on the evening of May 22. Among those attending were five fellow charter members of the Bohemians—Rubin Goldmark, August Fraemcke, Sigmund Herzog, William Barber and Hugo Greenwald.

Long Beach Concert Course Concludes with Success

LONG BEACH, CAL., June 10.—Financial success is reported for the season by L. D. Frey, manager of the Philharmonic Course. The series ended on May 8 with a concert by Lawrence Tibbett, who drew a capacity audience to the Municipal Auditorium. A previous concert was given by Rosalinda Morini, coloratura soprano. A. M. G.

Receiving His Wand of Office



Carroll
Mabel Socio, President of the Park Board of Los Angeles, Presents Alberto Conti with a Baton with Which to Conduct the Hollywood Civic Opera Company in the Open-Air Greek Theatre, Griffith Park. Allan Cahill, Organizer, Is Seen at the Left. Lazar S. Samoiloff, Chairman of Auditions, Stands Beside Miss Robazzo, Soprano. At the Extreme Right Is Joseph Lombardo, Baritone

LOS ANGELES, June 10.—Free tickets for operatic performances in the new Greek Theatre, Griffith Park, is a detail arranged by Allan Cahill for the Hollywood Civic Opera Company, of which he is the organizer. The auditorium contains 4400 seats, and Mr. Cahill's project is to offer 2000 of these to the public—first come, first served—and to sell the remainder at a uniform price of \$1.

"Cavalleria" and "Pagliacci" are announced for the opening performance on June 26 under the baton of Alberto

Conti, formerly of the Columbia Opera Company and the Lirico Opera of Milan.

Arriving from Italy to conduct the Greek Theatre productions, Mr. Conti was met by Mabel Socio, president of the Park Board of Los Angeles, who presented him with a baton for use in this enterprise. Miss Robazzo, associated with Station KFI, is interested in having the operas broadcast. Lazar S. Samoiloff is chairman of auditions. Joseph Lombardo, lyric baritone, acts as treasurer.

Music School Settlement Gives Spring Concert

Pupils of the Music School Settlement, Melzar Chaffee, director, were heard in their Spring concert in the Town Hall on the evening of May 6.

Those taking part included the elementary orchestra conducted by William G. Jones; the junior orchestra, conducted by Fannie Levine; Diana Wechsler, Anna Tovsky, Herbert Wollman, Eva Breger, Mildred Weiser, Lionel Shaffro, Adele Feigin, Anna Friedman, Irwin Nunes, Bella Shapiro and Elias Pinsker, pianists. A string quartet composed of Leonard Posner, Anna Krill, Olga Holubovich and Herman Krapkoff, gave a movement from a Haydn quartet.

Advanced piano students included Bessie Robkin, Sylvia Smith, Nettie Rothenberg, David Stimer and Tessa

Bloom. There was also a string trio consisting of Ernest Waxman, Isidor Wadler and Theodore Fagin, a chorus trained by Edmund Jahn, a Mozart number played by Calmen Fleisig, violin, and Victor Witz, viola, with orchestra and a Bach overture played by the senior orchestra under Mr. Chaffee.

Music Study Course Proposed for "Four H" Clubs

MILWAUKEE, June 10.—A regular course in music is being planned for the "Four H" Clubs, including many thousands of boys and girls engaged in special project work in agriculture in Wisconsin and other states. Geneva Amundson of Galesville, Wis., will visit communities in the northern and western counties of Wisconsin, in an effort to arouse interest in the movement. C. O. S.

MOUNT VERNON HOLDS THIRTY-THIRD FESTIVAL

Josef Hofmann Is Soloist with Chicago Symphony—Brahms Requiem Performed

MOUNT VERNON, IOWA, June 10.—more than 5000 attended the five concerts of the thirty-third annual Cornell College May Music Festival on May 7, 8 and 9. Josef Hofmann was the soloist in two concerts, and the Chicago Symphony, in its twenty-ninth appearance here, was heard under Frederick Stock in three programs.

No Cornell Festival artist has been received with a greater ovation than that accorded Mr. Hofmann in the opening festival program on the evening of May 7. He played notably the Beethoven Sonata in C Minor, the Chopin Fantasy in F Minor, and the "Don Juan" Fantasy of Liszt, and added compositions by Rachmaninoff, Mendelssohn and Chopin as encores.

The second concert, on Friday afternoon, included both ensemble and solo work with Mischa Mischakoff, concertmaster of the Chicago Symphony, Daniel Saidenberg, first cellist of the orchestra, and Rudolph Reuter, pianist, as soloists.

For the concert on the evening of May 8, Dr. Stock chose as the main work of the program the Beethoven Second Symphony. Eric DeLamarter conducted his "Fable of the Hapless Folk-Tune," an engaging native work. Two interesting symphonic sketches by Horace Alden Miller, a member of the faculty of the Cornell Conservatory of Music, were effectively given.

A packed house heard Mr. Hofmann and the Chicago Symphony in an unforgettable interpretation of the Rubinstein Concerto in D Minor at the fourth concert on Saturday afternoon. The program also included the Franck Symphony.

The final program on Saturday evening included the Brahms German Requiem. The Cornell Oratorio Society was conducted by Harold Wardle Baltz and accompanied by the orchestra. Guest soloists were Margaret Lester, soprano, and Raymund Koch, baritone. The performance was marked by beauty and finish. Dr. Stock also gave orchestral excerpts from "The Flying Dutchman," "Siegfried" and "Meistersinger." E. W. P.

Barre-Hill Is Soloist with Symphony and in Broadcast

CHICAGO, June 10.—Barre-Hill appeared as soloist with the Lincoln (Neb.) Symphony recently with great success. He was heard in two operatic arias with orchestra and in a group of songs with piano accompaniment.

Mr. Hill was heard in a nationwide broadcast over an NBC network on the Household Celebrities hour on May 26. On Oct. 25, the fifth anniversary of Barre-Hill's professional debut in Chicago, he will give a recital in the Civic Opera House. In November he will rejoin the Chicago Civic Opera for the fourth consecutive season.

Sukoening Heard in Five Recent Concerts

During a recent period Sidney Sukoenig, pianist, was heard at Great Neck, L. I., in a joint program with Elda Vettori, soprano of the Metropolitan Opera, and in New York in programs for the Ethical Culture Society, the Junior Federation, the patients of the Montefiore Hospital, and the Temple Emanuel Men's Club.

"Bus Bards" Banned in Britain

WASHINGTON, June 10.—Motor-coach minstrels, bus bards or other traveling troubadours, known in England as "trippers," who make a practice of playing instruments, singing or crooning on public conveyances, have had their activities curbed by a new set of British regulations, according to advices received by the United States Department of Commerce.

The ban is contained in the official orders known as "Provisional Regulations for the Conduct of Drivers, Conductors and Passengers," which forbid "any excessive noise by singing, shouting or otherwise." A. T. M.

GRIFFIS WORKS HEARD

Compositions by Pulitzer Prize Winner Heard at Wanamaker's

As the first of a series of three recitals in the Wanamaker Auditorium, a program of the works of Elliot Griffis, this year's winner of the Pulitzer Prize in Music, was given on May 18.

Besides the composer, those taking part were Maxine Louise Kisor, soprano, and the Novick String Quartet. The personnel of the quartet includes Eli Silver and Harold Levinson, violins; Nathan Novick, viola, and Herman Golden, 'cello.

Mr. Griffis began the program with a group of piano numbers. Miss Kisor sang a cycle of seven songs, the verses by Mary Carolyn Davies, entitled "Sunlight and Shadow." Mr. Griffis then played a group of seven pieces entitled "Letters from a Maine Farm," charming, *genre* bits of high individuality. Following an intermission, the Quartet in C Major for Strings, which won the prize for Mr. Griffis, was given a smooth and interesting performance. The recital closed with a group of songs admirably sung by Miss Kisor.

The other musical events in the series were given by the Paul Jarnak String Ensemble, assisted by Arturo d'Espinoza, 'cellist, and Estella Lewisohn, pianist, on May 20, and the Pastorale Trio, composed of Catherine Braun, piano; Julia Drum, flute, and Sonia Soline, violin, on May 22.

Flora Collins and Charles H. de Peyer Wed in England

Flora Collins, mezzo-soprano, voice winner in this year's Schubert Memorial, and daughter of Mr. and Mrs. George E. Collins of New York, was married on May 16 at Amersham, Buckinghamshire, England, to Charles H. de Peyer. Miss Collins was given away, in the absence of her father, by Rae Robertson. The maid of honor was Ethel Bartlett.

The singer will make her home in England, but will spend a number of months each season in the United States to sing her concerts.

Metropolitan Musical Bureau Moved to Steinway Building

The Metropolitan Musical Bureau, Inc., has moved its headquarters from 551 Fifth Avenue to the 15th floor of the Steinway Building.

LONDON, June 10.—Sir Edward Elgar, noted composer, was created a baronet on the king's birthday list.

Curtis Artists Win Prominence



Two Young Musicians Trained in the Curtis Institute Department of Accompanying. Who Have Filled Important Positions: Elizabeth Westmoreland and Theodore Saldenberg

(Continued from page 18)
conducted the Curtis Symphony Orchestra in several concerts in Philadelphia and in Harrisburg.

Louis Vyner, another student under Mlynarski, was the first American to conduct in Poland, when he led the Warsaw Philharmonic last Summer. He also led the Curtis Symphony last season in several concerts in its home city, and in Harrisburg and Bryn Mawr.

Soloists trained at Curtis have had important assignments in recent seasons. Rose Bampton, contralto, was chosen by Stokowski to sing the solo music in the performances of de Falla's "El Amor Brujo" by the Philadelphia Orchestra last season. She has been heard also in operatic roles, as soloist in numerous concerts, and in the Worcester Festival. Marie Buddy has been engaged by the Chicago Civic Opera Company for all of the 1931-32

season. Edwina Eustis, contralto, has won a Naumburg debut recital in New York next season.

Students in composition, under Rosario Scalero, have excellent records. Gian-Carlo Menotti won the Lauber Award this Spring. Berenice Robinson was awarded two of the annual Bearnese prizes in composition by Columbia University.

The harp department, headed by Carlos Salzedo, has among its products Edna Phillips, first harpist of the Philadelphia Orchestra, and Alice Chalifoux, who has been engaged as harpist of the Cleveland Orchestra for three years.

Carl Weinrich, chosen this year to head the organ work in place of the late Lynnwood Farnam, has continued the outstanding work of that department, and carries on the series of recitals instituted by Mr. Farnam, both in this city and in New York.

Boston "Pop" Concerts Launched; New Works Given Performances

BOSTON, June 10.—The Boston "Pop" Concerts were opened on the evening of May 6 in Symphony Hall, which was redecorated in cool colors, with the usual rows of seats on the floor giving way to tables and chairs.

Arthur Fiedler, the able conductor, on alternate Sundays has presented music of slightly less "popular" character. The program on May 10 included a new "Pomp and Circumstance" March by Elgar; a repetition of Lambert's "Rio Grande," first heard in Symphony Hall a few weeks earlier; and a little Symphony (No. 5) by William Boyce of the eighteenth century, not previously heard here. The last work was a pure delight. The Lambert opus received an excellent performance from the orchestra, (the Cecilia) chorus, J. M. Sanroma, pianist, and Marie Murray, contralto. Elgar's new march hardly promises to repeat the success of "Pomp and Circumstance," No. 2. The hall was filled beyond its normal capacity. Chairs along the walls were necessary to accommodate all comers.

The same sized crowd was in attendance on May 24. This concert included the "Siegfried Idyl" of Wagner, Tans-

man's "Transatlantic" Sonatina, Abram Chasins's "Parade" and Gershwin's "Rhapsody in Blue," with Mr. Sanroma as pianist.

The month brought a series of Sunday concerts at the Boston Public Library by the Gordon String Quartet of Chicago, on May 3, 10 and 17. The lecture hall is always full to overflowing. This year (and last) the same programs were also given on afternoon of the same days at the auditorium of the South End branch library. In the three pairs of concerts the Gordons played quartets by Mozart, Haydn, Beethoven, Brahms, Ravel, Carpenter, Mason and David Stanley Smith. The playing was of high order.

The Harvard Glee Club, was heard on May 12, in the Boston Art Museum, singing under the large dome, rich with Sargent's paintings. The grand staircase and all connecting halls, corridors and galleries were filled with chairs for the audience. The acoustics in the museum favor music. It seemed on this Tuesday as if one had never heard the Harvard Glee Club sing quite so well.

ALFRED H. MEYER

Quarter-Tone Opera by Haba Has Premiere

MUNICH, June 1.—The premiere of a new opera, "The Mother," by Alois Haba, the well-known exponent of quarter-tone music and professor at the Prague Conservatory, was given here on May 17. The opera, which deals with the mental conflicts of a peasant woman whose life is a ceaseless round of hard labor, is somewhat austere. The dramatic action is carried on mainly by monologues and duos. Special instruments to perform quarter-tone music were constructed for the performance, including a piano, harmonium, clarinet and trumpets.

AMERICAN LIST GIVEN

Cincinnati Hears Concert of Works by Gena Branscombe

CINCINNATI, June 10.—A feature of the convention held here recently by the Ohio Federation of Music Clubs was a morning concert of works by Gena Branscombe presented by the Clifton Music Club, Mrs. John A. Hoffman, president, in the Hotel Gibson ballroom.

The composer was present and participated in the concert as conductor and pianist. The program included "The Dancer of Fjaard," "Wind of the Sea" and "May Day" for chorus, strings and piano; various songs sung by Carol Mathes Tiemeyer, soprano; Elsa Staud Kennedy, contralto, and Hubert Kochritz, baritone; a Sonata in A, played by Emma Beiser Scully and Herbert Schoch; two choruses for women's voices, "The Morning Wind" and "At the Night Fall"; and Scenes V and VI from the choral drama, "Pilgrims of Destiny."

Nyack Chorus in Spring Concert

NYACK-ON-HUDSON, N. Y., June 10.—The Morning Music Club's Choral, Ada J. Smith, conductor, gave its Spring Concert at the First Reformed Church on May 26. Mildred Dilling, harpist, Nicola Thomas, violinist, and Fred Patton, baritone, were the assisting artists.

Choral arrangements by Louis Victor Saar of Schubert's "To Music" and Schubert's "Ave Maria," opened the program, Mr. Patton taking the solo in the former, and Mrs. Robert Faist, soprano, that in the latter. The chorus also sang effectively Rubinstein's "Seraphic Song," with Mrs. Harry M. Fraser, contralto, as soloist, and numbers by Rachmaninoff, La Monnoye, Dunn and Gaul. Miss Dilling and Messrs. Thomas and Patton each contributed groups of solos. Mary E. Riker and Frances Schupner were the piano and organ accompanists respectively.

Opera Series for Starlight Park

The Free Open Air Grand Opera Company will give weekly performances in Starlight Park on Saturday evenings during the Summer, instead of on Thursday nights as in past years, beginning June 20 with "Aida." Aurelio Gallo and John Bellucci will manage the season. Novelties will include "La Juive," "Jewels of the Madonna," "Samson and Delilah" and "Eugen Onegin" with a Russian cast. Pasquale Rescigno and Michael Feveisky will alternate on the conductor's stand.

EVANSTON THROG FETES PADEREWSKI

North Shore Festival Has Brilliant Closing Programs

CHICAGO, June 10.—Paderewski's appearance at the second concert of the North Shore Music Festival at Evanston on May 19 attracted an enormous audience that filled every available inch of space. The great pianist was in superb form and gave memorable performances of his own Concerto in A Minor, a group of Chopin compositions and a long list of encores. The public rose at his entrance and at the conclusion of the concerto, when the orchestra offered the artist a fanfare. Paderewski generously insisted on Frederick Stock sharing the applause for a very sympathetic accompaniment.

The first local performance of Rousset's "Eightieth Psalm" was given on May 21. The work is of extreme interest. Under Mr. Stock's baton both orchestra and chorus performed admirably. Dan Gridley sang the tenor solo with excellent effect. Other choral contributions were made by the A Cappella Choir of Northwestern University, under Peter Christian Lutkin.

Wagnerian Excerpts Sung

Florence Austral, soprano, and Walter Widdop, English tenor, were the soloists in this program. Miss Austral first sang an aria from "Freischütz" and later took the role of Brünnhilde in excerpts from "Götterdämmerung," in which she sang magnificently and stirred the audience to prolonged applause. Mr. Widdop joined her in the duet from the prologue, upholding his share in a capable manner.

The matinee of May 23 enlisted the children's chorus of 1500 voices, which sang charmingly selections from Gilbert and Sullivan operas, some folk songs, and Fletcher's cantata "The Walrus and the Carpenter." John W. Beattie deserves much credit for the training of this chorus. Jeannette Vreeland, soprano, repeated the success she enjoyed on the opening night of the festival, in an aria from Mozart's "Il Re Pastore" and a group of songs. The orchestral selections included Elgar's "Wand of Youth" and Johann Strauss's "Emperor Waltzes."

Soloists Delight

At the final concert on the evening of May 23, Eleanor Reynolds, contralto, sang two Handel arias and two Wagner songs, with notable breadth of style and beauty of tone. Mr. Widdop was heard in "Sound an Alarm" from Handel's "Judas Maccabaeus"—to which Siegmund's Spring Song from "Walküre" was added as an encore—in the Prize Song from "Meistersinger" and the Forge Scene from "Siegfried."

Mr. Lutkin conducted the festival chorus in "Gloria in Excelsis Deo" from Horatio Parker's "The Legend of St. Christopher." Horace Whitehouse, the chorus master, took the baton for the Polovetzian Dances and chorus from Borodin's "Prince Igor." Mr. Stock conducted his arrangement of Bach's "St. Anne's" Fugue, two movements from Debussy's "Iberia," Ravel's "Bolero" and the "Meistersinger" excerpts.

Attendance at the festival showed a considerable increase over last year, and the series is said to have resulted in a profit.

ALBERT GOLDBERG

Divides Time 'Twixt Boston and Rome



U. Sciamanna, Rome

Mme. M. Pieretto-Bianco, Vocal Instructor and Coach, Who Has Completed Her Fourth Season in Boston. From a Painting by Her Husband, Pieretto-Bianco, the Noted Venetian Painter

MME. M. PIERETTO-BIANCO sailed on the Mauretania on May 20 for her home in Rome, after bringing to a close her fourth season in Boston. She has been active teaching singing in Rome for some time and now spends the Winter and Spring seasons in Boston, where she has a fine class of prominent pupils. In addition to this, she is affiliated with Groton School.

With her sailed two of her pupils, Dorothy Cornish and Harriette Blake, to work with her this Summer. Others who will join her are Willie Morris and Frances Cook, Waring Cuney and At-

tilio Baggione, the last named a Chicagoan, who is singing at the Royal Opera in the Italian capital.

At the time that Mme. Bianco sailed, her husband, the Venetian painter, Pieretto-Bianco, was completing a sojourn in Africa, where he was painting, prior to joining Mme. Bianco in Rome for the Summer. He has contributed some lovely sets for the Rome Royal Opera this season, notably those of his boyhood friend, Wolf-Ferrari's "La Vedova Scaltra," several photographs of which were reproduced in this journal.

NEW ORLEANS HOST TO TWO CONVENTIONS

Teachers and State Clubs Assemble—Harp Group Is Formed

NEW ORLEANS, June 10.—Conventions of the Louisiana State Federation of Music Clubs and the Louisiana Music Teachers Association were held simultaneously in this city. Both societies arranged contests. Discussions related to the expansion of music teaching in schools and colleges. Mrs. Elmer James Ottaway, national president of the Federation, made an address. Federation sessions were conducted by Mrs. Carruth-Jones of Baton Rouge, State president. The Teachers Association was presided over by Mrs. Alphonso del Marmol.

The Lavedan Harp Ensemble, recently founded by Lucienne Lavedan, made an auspicious debut before a monthly meeting of the Ruth McEnery Stuart Clan, playing music by Chopin, Chabrier and Ghys. Other engagements have since been fulfilled, and the group is making extensive plans for next season. Members of this ensemble, in addition to the leader, are Helen Pitkin Schertz, Helen McLellan Pitard, Almeda Barnett and Lois Weinfield.

Another organization which attracts attention is the Choral Art Club, an a cappella unit of eighteen mixed voices, founded and led by Ferdinand Dunkley. He recently gave an organ recital under the auspices of the Temple Sinai Sisterhood, assisted by the Temple Sinai Choir, which he conducts. Russell A. Freed was bass soloist.

A series of sonata recitals by Eugenie Wehrmann - Schaffner, pianist, and Adrian Freiche, violinist, was brought to a successful close recently, as was a series sponsored by the New Orleans Chamber Music Association. The latter presented a trio consisting of Ernest E. Schuyten, violinist; Otto Finck, cellist, and Enrique Tuit, pianist.

OTILIE M. LAMBERT

Buffalo Announces Schedule

BUFFALO, June 10.—The Buffalo Symphony Society, which sponsors a chamber music series, has announced its schedule of five concerts for 1931-1932. The Brosa String Quartet and the Holle Madrigal Singers from Stuttgart will be new to Buffalo. The Gordon String Quartet, the Compinsky Trio and the Budapest String Quartet are re-engaged.

M. M. H.

LOS ANGELES HEARS ORCHESTRA OF 212

Second Concert for Benefit of Unemployed Praised for Fine Work

LOS ANGELES, June 10.—The second concert given by the Los Angeles Festival Orchestra for the benefit of unemployed musicians was heard in the Shrine Auditorium on May 10, when 212 players formed the impressive unit.

Pietro Cimini was at the helm, and under his fiery leadership the ensemble could well vie with more seasoned orchestras in effective delivery. The violins, especially, headed by Alfred Megerlin, have come in for praise because of their uniform bowing and excellent quality.

From Wagner to Saint-Saëns

The program included the Overture to Wagner's "Flying Dutchman," Berlioz's "Rakoczy" March, and Bizet's "L'Arlésienne" Suite, in which Joseph Gilbert won applause for his beautiful flute playing. Mr. Megerlin also won approval for his obbligato in Saint-Saëns's "The Deluge."

The two soloists were Alice Gentle, soprano, and Andrea de Seguro, bass. Miss Gentle, although living here, had not been heard locally for some time, and her fine singing of "Carmen" excerpts made one desire to see and hear her unforgettable portrayal of the Bizet heroine again. Mr. de Seguro, suffering from a severe cold, was able to sing only one of his scheduled numbers, but was loudly acclaimed for his art in the Toreador Song from "Carmen."

Tibbett Welcomed Home

Lawrence Tibbett returned home for his annual recital in the Auditorium under the Behymer management on May 12. And what a homecoming! The hall was filled from pit to dome, and some 300 persons sat in chairs on the stage. The event was also outstanding in that Mr. Tibbett had never been heard to such advantage in all his visits here. Vocally, the baritone is now at the height of his powers, and demonstrates the acme of beautiful singing.

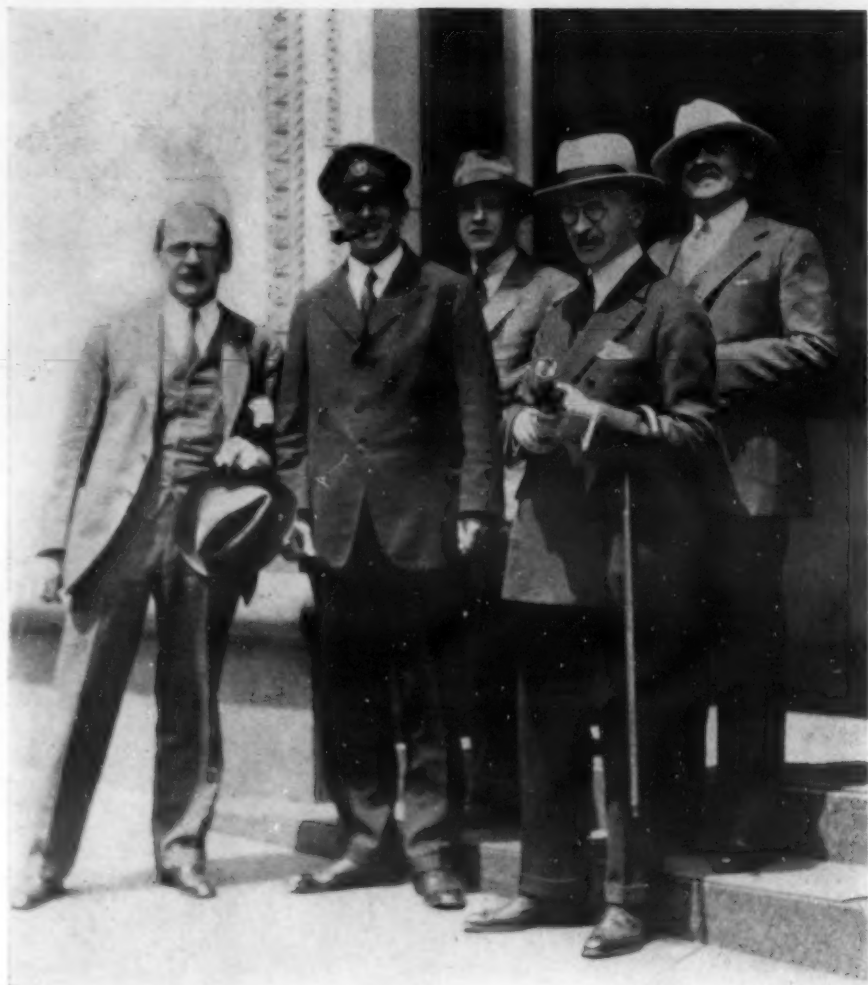
For the musicians there were on his program Lully's "Bois Epais," Handel's "Hear Me, Ye Winds and Waves" and works by Wagner, Brahms and Erich Wolff. And for his "movie fan" friends Mr. Tibbett sang Carpenter's "Jazz Boys," "Lord, I Want to Be," "De Glory Road," and other songs of a swaggering nature. There were also a Massenet aria and the "Pagliacci" Prologue for good measure. Stewart Wille was an excellent accompanist, and won approval in solo numbers.

Unique Piano Recital

Feodor Kolin gave an interesting piano recital in Laguna Beach on May 2. Mr. Kolin, of Polish origin, but educated in England and on the Continent, is a pianist of no mean ability in the classics, and arouses especial consideration for his gifts as a composer. In short compositions he revealed an active, inquiring mind, guided by sound musical feeling. His works are pithy and to the point, whether they seek to portray conventional ideas or more primitive emotions. A unique part of the program consisted of improvisations on themes suggested by members of the audience.

HAL DAVISSON CRAIN

Leisure Moments of Musicians in the Camera's Eye



Guests at a Luncheon to Count von Luckner, Famous German Sea Commander, Given by Theodore E. Steinway, President of Steinway & Sons, at the Lotos Club in New York: Left to Right, Mr. Steinway, Count von Luckner, John Steinway, Austin Strong, Playwright, and Gordon Grant, Marine Painter

Sophie Braslau, American Contralto, Returns on the Berengaria After a European Concert Tour, in Which She Appeared in Recitals in Leading Music Centres and as Soloist with Major Orchestras



Cosmo



Outward Bound for a European Visit, J. J. Vincent, Managing Director of the German Grand Opera Company, (Left), Chats with Commodore A. B. Randall of the United States Lines, Aboard the Leviathan



Emulating the Picturesque Native Water-Carriers, Jencie Callaway-John, Soprano, Was Photographed on a Visit to Cattolica on the Adriatic

Strolling on the Boardwalk at Atlantic City, Maude Douglas Tweedy, New York Voice Teacher, Snatches a Few Days of Rest in a Busy Season



The Members of the Kedroff Quartet Entertained by the Students of the Practice Cottage of the Berry Schools, Rome, Ga., During Their Recent Southern Concert Tour

COMMUNITY CONCERT SERVICE

A DIVISION OF COLUMBIA CONCERTS CORPORATION
OF COLUMBIA BROADCASTING SYSTEM

A Statement by Its General Manager, Ward French

I know after ten years of concert promotion, that there are thousands of people interested in music for their home cities, who do not understand what position the nation-wide Community Concert Service occupies. Community Concert Service fills a long felt need. It makes good music possible for every city in America. It is not a managerial bureau; it is strictly a service organization.

Conditions have changed in the music world in the past ten years. There were reasons which made it possible then for local managers, clubs, etc., to engage artists and assume financial risks. There were no talkies, no radio; celebrities were few. Concerts booked along old lines could succeed under those conditions just as theatrical enterprises did. This is today impossible, except in the case of a handful of box-office attractions.

New conditions have made a community spirit back of a concert enterprise absolutely necessary. To meet these Community Concert Service is in the field.

Interest in celebrities has decreased; interest in good music has increased. The keynote of the Community Concert Plan is to sell good music to every community, basing its appeal to the community on the value of good music, not on an artist's name.

Community Concert Service does the following things for a community:

- (a) Assists from the first steps, through expert outside assistance, in organizing the first group;
- (b) Conducts membership campaign, which includes organizing an audience and the placing of funds in the bank before concert.
- (c) Artists are engaged on the basis of the money in hand.

Concerts thus planned are given **without financial risk.**

It is impossible for a city to carry on this plan without outside assistance. The reasons:

- (1) Initiative and spirit from the outside "sell" new ideas everywhere.
- (2) The representatives from New York coordinate the desire of local association with the central bureau, making possible most advantageous fees, consecutive bookings, provisions against cancellations and other disturbing factors, and relieving all local people of **personal financial liability.**

Community Concert Service protects every local association affiliated with it. In its career it has advanced from its own funds an artist's fee in the case of a bank closure in which the local association funds were deposited, thus assuring the successful conclusion of a community concert series. It has on numerous occasions, due to its clearing house facilities, avoided cancellations due to illness by moving forward the artist due to

appear at the subsequent concert. These are but two illustrations out of hundreds.

Through the National Membership plan every member of a Community Concert association in every city has a similar membership card, which will admit him to any community concert in any other city, seating capacity permitting.

Community Concert Service also makes available to every city a most comprehensive and educational story program service.

Community Concert Service is a division of Columbia Concerts Corporation, which includes six of the world's leading concert managements:

**Concert Management Arthur Judson, Inc.
Metropolitan Musical Bureau, Inc.
Evans & Salter, Inc.
Haensel & Jones
Wolfsohn Musical Bureau of N. Y., Inc.
Judson Radio Program Corporation**

representing over 125 of the world's foremost artists.

Therefore, Community Concert Service is not a separate commercial institution. To conduct your concerts in affiliation with Community Concert Service costs you less than to conduct them without the innumerable advantages, which are part and parcel of the Community Concert Plan. It is, in fact, a service that no city could buy. The Community Concert Service is financed by the Columbia Concerts Corporation, which in turn is compensated by the commissions on the artists booked in Community Concerts everywhere. These commissions are always included in the price of the artists in any case. Thus, cities availing themselves of the Community Concert Association plan receive this additional cooperative service, **without extra cost, and without local financial risk.**

All publicity, printing and promotional service is uniform and of the highest type.

A special Community Concerts Hour is broadcast over the Columbia Broadcasting System's network each week during the concert season, at which time great artists are presented, in connection with Community Concert news of interest to Community Concert members throughout the country. These radio Community Concert hours stimulate and develop great interest and help tremendously in building enthusiasm for good music.

I do not hesitate to say that the future of the concert business rests in the Community Concert Association movement. There will always be a number of musical box office attractions which can draw audiences through personality interest and theatrical appeal; but the steady presentation of good music rests on establishing in every city a Community Concert Association, the success of which depends upon the support of a group of people who join a movement for the purpose of establishing concerts and good music on a permanent, economical and financially sound basis.

Ward French

COMMUNITY CONCERT SERVICE IS LOCATED IN THE STEINWAY BUILDING, NEW YORK